

THE ETUDE

Music Magazine

March 1934



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GAIL MARTIN (Mrs. C. J. Haare)—B. St. Louis, Mo., 1880. Pianist, teacher, ed. For 28 years. Northwestern Univ., New Kensington, Pa. (1904-1910); Univ. of Chicago, Ill. (1910-1914); Oxford Piano Course.



AUGUST HALM—B. Grossschmied, Sax., 1847. Pianist, comp. cond. For 40 years. Frankfurt, Germany (1870-1880); Stuttgart, Germany (1880-1900); Hochschule f. Mus., Berlin (1900-1910).



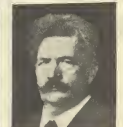
MARGARET HALSTEAD—B. New York, N. Y., 1880. Pianist, teacher, ed. For 28 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



OLIVER W. HALSTED—B. New York, N. Y., 1880. Pianist, teacher, ed. For 28 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



AUGUST HALTER—B. New York, N. Y., 1880. Pianist, teacher, ed. For 28 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



JOHAN HALVORSEN—B. Christiania, Norway, 1842. Pianist, comp. cond. For 40 years. Christiania, Norway (1860-1880); Hochschule f. Mus., Berlin (1900-1910).



ALBERT HAM—B. Berlin, Germany, 1842. Pianist, comp. cond. For 40 years. Berlin, Germany (1860-1880); Hochschule f. Mus., Berlin (1900-1910).



BERNARD HANSEN—B. Copenhagen, Denmark, 1842. Pianist, comp. cond. For 40 years. Copenhagen, Denmark (1860-1880); Hochschule f. Mus., Berlin (1900-1910).



BORIS HAMBURG—B. Moscow, Russia, 1880. Pianist, comp. cond. For 40 years. Moscow, Russia (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



JAN HAMBURG—B. Voronezh, Russia, 1880. Pianist, comp. cond. For 40 years. Voronezh, Russia (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



MARK HAMBURG—B. Moscow, Russia, 1880. Pianist, comp. cond. For 40 years. Moscow, Russia (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



GEORGE F. HAMER—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



ASGAR HAMERIK—B. Copenhagen, Denmark, 1842. Pianist, comp. cond. For 40 years. Copenhagen, Denmark (1860-1880); Hochschule f. Mus., Berlin (1900-1910).



ANNA HEUERMAN—B. Berlin, Germany, 1842. Pianist, comp. cond. For 40 years. Berlin, Germany (1860-1880); Hochschule f. Mus., Berlin (1900-1910).



CLARENCE GRANT—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



HARLEY HAMILTON—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



GEORGE HAMLIN—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



ELLIS CLARK HAMMAN—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



ANDREAS HAMMER—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



OSCAR HAMMERSTEIN—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



FANNY REED HAMMOND—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



RICHARD P. HAMMOND—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



WILLIAM C. HAMMOND—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



WILLIAM C. HAMMOND—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



HOPE HAMPTON—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



HENRY GRANDER HANCOCK—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



GEORGE FREDERIC HANDEL—B. Halle, Germany, 1685. Pianist, comp. cond. For 40 years. Halle, Germany (1700-1720); Hochschule f. Mus., Berlin (1900-1910).



MARVIN HANNA—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



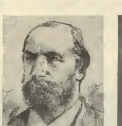
CECILIA HANSEN—B. Copenhagen, Denmark, 1842. Pianist, comp. cond. For 40 years. Copenhagen, Denmark (1860-1880); Hochschule f. Mus., Berlin (1900-1910).



NIELS HANSEN—B. Copenhagen, Denmark, 1842. Pianist, comp. cond. For 40 years. Copenhagen, Denmark (1860-1880); Hochschule f. Mus., Berlin (1900-1910).



WALTER A. HANSEN—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



EDUARD HANSLICK—B. Prague, 1825. Pianist, comp. cond. For 40 years. Prague, 1825-1890; Hochschule f. Mus., Berlin (1900-1910).



HOWARD HANSON—B. Detroit, Michigan, 1896. Pianist, comp. cond. For 40 years. Detroit, Michigan (1910-1920); Hochschule f. Mus., Berlin (1900-1910).



WILLIAM F. HANSON—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



WILLIAM F. HAPICH—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



GUY D. HARDELET—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



FLORENCE HARDEMAN—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



BRISTOW HARDIN—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



ALBERT AUSTIN HARDING—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



HARRY ALFRED HARDING—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



WILTON HARDING—B. New York, N. Y., 1880. Pianist, comp. cond. For 40 years. New York, N. Y. (1890-1900); Hochschule f. Mus., Berlin (1900-1910).



THE PRINCETON HIGH SCHOOL BAND
This band, of Princeton, Wisconsin, is conducted by Edgar H. Zobel. It represents over one-third of the total enrollment of the high school and grades of the local schools.

Tubas and Tidbits

If anyone thinks that the editor is scoffing in this editorial, please think something very different. It is all about "The Band Mother's Cook Book" published by the Band Mother's Club of Princeton, Wisconsin, which is sponsor for the Princeton High School and Junior Bands of that city. We can readily understand how certain ladies of the very effete East, who walk round as though they were trying to blow June bugs off their noses, might be horrified by this very practical volume.

What has Goulash, or (Some Such), Hasen Pfeffer, Chili-Mack, Pigs in Blankets, and "sich," to do with Beethoven, Mendelssohn or Sousa? Just about everything in the world, if you are a Band Mother of Princeton. You see, these fine ladies, bless them every one, wanted to help the bands composed of their boys and girls; and so they, like good American women, turned to that technical knowledge in which many of them are experts. Living in a part of our great country where skill with a skillet is still an honor and not a disgrace, they decided to get up this "cook book," to which many contributed, with proper pride, autographed recipes. The result is a two hundred and fifty-six page volume in stiff paper covers, with some eight hundred recipes, tested in that finest of all laboratories, the American kitchen. Goodness, if the ladies of Princeton can cook like that, we want to get into their good graces and go there sometime for a visit!

The book starts in proper orthodox fashion, with the following quotation from an editorial in THE ETUDE:

"Four Giant Enemies of Depression

ARE FAITH, COURAGE, INITIATIVE AND WORK.

"Musician—your greatest obligation, during our reconstruction period, is to let the world know how music, more than anything else, sustains faith, fortifies courage, promotes initiative and energizes work. Music is the God-given force which combines with ideals to make a better and a happier world. 'Valor grows with daring, fear by holding back.'"

Then there are given two pages of informative matter in which we learn, for instance, that "Salt and soda are excellent for beetings and spider bites." "Cut fresh bread and cake with a hot

knife." "For car sickness—chew dried beef." "Ammonia bleaches yellow flannels." Could anything be more practical? These are mothers who know what to do when there is something to be done. They are post-graduates of the University of Life.

Then we come to the cook book proper. After mentioning some of the musical cooks of history—Lulli, Rossini, Paganini and Beethoven (carelessly omitting the editor of THE ETUDE, who has been a Cooke for many years), it proceeds with the recipes. At the top of nearly every right hand page there is a quotation upon music, from some outstanding personality—a really splendidly selected list. Many of these come right in the middle of recipes. Thus you find Mrs. H. O. Whittemore's recipe for Tuna Fish Scallop bifurcated with "As leisure increases, music becomes more necessary." You can't have too much of it.—Geo. Eastman (probably George Eastman). Mrs. M. M. Beck's "Hickory Nut Cake (yum, yum)" is interrupted with "Who hears music, feels his solitude peopled at once.—Browning"; and Mrs. Henry Grams' toothsome Apple Chili is interspersed with "Get into the school band or orchestra—Sousa."

Show us a better way for the housewife to be reminded of music. Mother places her Spritz Cookies (authorized by Pauline Teske) into the oven to bake; and, as she puts down the recipe, she reads: "Musical appreciation should be promoted as one of the liberal arts of life.—Herbert Hoover." Right away she goes into the parlor and plays a Chopin nocturne, some interesting exercises or some of the latest pieces in THE ETUDE. That mother will never become a "buck number" or a kitchen drudge. She is renewing her youth daily and having a very good time in doing it.

If we (a mere male dailies) know anything about cooking, this book is a most excellent one, from the American standard. Of course it may lack the Gullie finesse of Brillat-Savarin, Escoffier, or any of the French magicians of the kitchen; but it is fine, downright American cooking, designed to please wholesome appetites and to nourish the inner man. We felt several pounds heavier when we got through perusing it. It is all so good that we wanted to eat everything it mentions from cover to cover.

We have never heard the Princeton High School Band, conducted by Edgar H. Zobel of Ripon, Wisconsin (birthplace of

Student Hardships that Lead to Success

By ELISABETH RETHBERG

PRIMA DONNA SOPRANO OF THE METROPOLITAN OPERA COMPANY. MADAME RETHBERG WAS SELECTED BY THE VOCAL TEACHERS' GUILD OF AMERICA AS "THE WORLD'S MOST PERFECT SINGER"

As Told to Rose Heylbut



ELISABETH RETHBERG

Adieu, Sonata of Beethoven, I was praised for my performances. The piano department advised me to become a pianist, and the vocal department said I must be a singer. I was assigned to high classes. Then it was discovered that I knew nothing at all of the science of music, theory, harmony, counterpoint. In order to keep up with my advanced vocal and piano work, I had to master advanced theory, too; and so I worked out the preliminary studies quite by myself, free of charge. It was difficult, but it had to be done.

Advice in the Negative
ESPECIALLY DO I remember one of my theory masters, who would scowl and glare when the advanced assignments were handed in. One day he said to me, "Fräulein Elisabeth, I have some good advice for you. Be a painter, a sculptor, a writer—be anything you like; but don't try to be a musician if you can't learn theory!"

When, on the invitation of the Royal Dresden Opera, I created the title rôle in her first performance of "Tristan und Isolde?" Then and there I determined I must be a musician, although I hadn't been sent to Dresden to specialize in music at all.

I took my examinations at the *Hochschule der Royal Dresden Conservatory*. I sang Schubert *Lieder* and played the *Les*

who did much to make life pleasanter for us youngsters. He often brought chocolates to school, and a treat that was for we had so little! Once he gave a party and invited twelve of us girls to come. He sent the invitations on open post-cards; the time and place were indicated, and there was a postscript that read, "Have no fear; cavaliers will be provided." The cards were delivered in the great common post-box in the Conservatory hall, and when the authorities read that postscript, there was great consternation. It was not thought proper to make us acquainted with any young men who were not vouched for by the Conservatory, and we were not allowed to go to the party!

What fun we had in those Dresden days! We lived in a small, well-recommended pension near the Conservatory and practiced and studied and talked music all day and nearly all night. I roomed with a girl from home, whom my parents knew and liked. Our parents paid for our schooling and our room, but we had to manage our food, clothes and amusements out of our allowances. I believe an American laborer earns more in a day than we do to subsidize on for a week! You would laugh if I told you the cost of my entire musical education—something around five hundred dollars! We didn't have meat to eat every day; we got our meat on Sundays and holidays. But we devised means of helping ourselves out. My friend, for instance, would write home for a huge, homemade sausage, which she shared, slice by slice, with me, who had no supper money left, after a new dress had been paid for. Thus, my friend acquired brown rights in the new dress, and we both went to parties, that is to alternate parties, all winter long. Our allowance from home included admission to one opera and one concert a month. But regularly, twice a week, we went without dinner, so as to pay for extra standing room.

Hardships that Helped

I DON'T think these little hardships hurt us a bit. On the contrary, they taught us appreciation. That, I think, is the secret of happiness—to be able to value things. What you have is not nearly so important as the glow of value you place upon it. I am a little bewildered when I hear of the expensive demands so many young American music students make. They must have furnished apartments; they must have fine clothes; they must get "into the artistic life" and go to smart teas; they must have this and that. As a matter of fact, they need nothing of the kind! The only things they really need are good health, a good teacher and a good will to work. The music was a whimsical fondness, perhaps, for those who know how to deny themselves, to forget themselves for her. Time enough for the pleasure of the music later—and then they won't seem so very vital at all!

I can truthfully say that I have never missed at any stage beyond music for its own sake. When I began serious study, I had no idea of becoming a professional musician; later, when I sang, I never worked for a post, a rôle, a prize, a laudatory mention. I have worked to sing. I have before me a vision of a world of great music where, by striving, I will have hope to enter. That is all. What has

LONG SUFFERING EARS

the Republican Party); but, as we look at that splendid group of happy, husky, boys and girls, we just know that the cooking of those mothers of Princeton (representing as it does their attention to the fine things of the home) must have had a great deal to do with the fact that the band has won First Place State Award four years in succession. Music, to these children, is no esoteric thing but a practical part of everybody's daily needs.

If you want to help this fine group of ladies in their splendid work of sponsoring their band and at the same time to secure a rare symbol of American development of music in the home—a musical cook book, we are informed that copies may be secured, postpaid, from Mrs. H. O. Whitmore, Secretary of the Band Mothers' Club of Princeton, Wisconsin, on receipt of one dollar. We have an idea that the news of the publication of the Band Mothers' Cook Book is far more vital to our wholesome fundamental national expansion in the art than the information that Slapovinsky has just written his "Sinfonia Impossibile, Opus 372."

Those mothers of Princeton know what they are about.

GENTLEFOLK

SOME of the most posterous, the most disgusting, the most "impossible" people we ever have known have been musicians. On the whole, however, we have been deeply impressed with the very small proportion of objectionable individuals among those who rightfully may be classed as musicians of training and ability. This is said with all seriousness, after an international acquaintance and friendship with musicians, embracing many thousands of members of the profession. Nor have we found, all things considered, any higher degree of eccentricity among musicians than among people in other occupations.

We have seen, over and over again, solid, "hard boiled" business men, confronted by trifling annoyances, fly into tantrums worthy of the most volatile prima donna who has just discovered that the orchids on her green-room dressing table are of the wrong color.

Of course we have expected to find musicians, with their opportunities for culture, to be people of refinement and breadth. We have lived in the homes of some of the richest, as well as some of the humblest; and, generally speaking, we have found them beautiful idealists, with a sensible, practical aspect of life and a human grasp of every-day problems that have been an inspiration to the writer. While writing this we are thinking particularly of the late Eduard Schütt, whom we visited last in Merano. Of course you think of his *A la bien aimé*; but Schütt's compositions represent such a range of genius that they deserve far wider recognition and will probably get it when this war-gassed world recovers.

Schütt was born in Leningrad (St. Petersburg), in 1856, of German parentage. After study at the Conservatory there, he went to Leipzig as a pupil of Richter, Jadassohn and Reinecke, at the Leipzig Conservatory. In 1878 he went to Leschetzky as a private pupil, remaining with the master two years. His life as a teacher, pianist, director and composer brought him in contact with many of the foremost personalities of his time. This brought to him a kind of courtliness, a warmth of expression, an intellectual sparkle that, despite his seventy-five years, made him just one of the nicest, best mannered and inspiring young gentlemen we had ever met. Thus we range out through the great crowd of memories of gentlefolk we have met in the profession. Somehow it gives us a feeling of great pride to think that we have been permitted to have lived in this wonderful field of music.

INSPIRING DAYS

The regeneration of business, industrial and agricultural life in all parts of the United States is an inspiration to musicians everywhere. Unquestionably the outlook for active music workers, and particularly for teachers, is very bright. The Etude, Claude Debussy, Debussy's friend, Maurice Dumesnil, made elaborate notes, during the composer's later years, of his important opinions; and these he has developed into an interview, of very great interest. Moritz Rosenthal, the most brilliant of living pianists, Spalding, the noted American violinist, discourses on the qualities that distinguish these two artists of the bow and catgut. "Music Study in London" is a new travelogue by Dr. Cooke, which will appear in two issues. Added to all these will be a host of fascinating musical features and new and delightful compositions.

MAN came upon the world a pastoral creature, depending upon the fruits of the earth and the creatures of the air, the land and the waters for his food, shelter and raiment. From these primitive surroundings he has advanced via power and the slaves of power—machines—until at this moment he lives a totally different power—machines—until at this moment he lives a totally different kind of existence. Machines are properly a multiplication of hands and are designed to make labor easier and its products more beneficial to man. At least that is the ideal of the machine age. In some respects it has developed a higher form of life with more leisure and more joy. Civilization of the world's machines and mangled to the giant wheels of the world's machines and guide it carefully and safely as do millions who have found a new life in the automobile, the aeroplane and the cinema. Everything depends upon the quality of the machine itself and the wisdom with which it is used.

Often, however, the machine becomes a horrible Frankenstein, in its effect upon man, cripples, maims, suffocates and annihilates. The human body is destined by nature to appropriate natural things and to reject unnatural things. Man, just now, in his historic stupidity is finding this out. He craves natural foods instead of machine foods, natural clothes instead of synthetic clothes, and so on. Possessing automobiles costing untold millions, he longs for a peaceful walk in the country, without asphyxiating gases. His eyes are burned by artificial light and his nerves are blunted by moving picture horrors, when he yearns for fine, inspiring pictures that the moving picture folk might readily give him.

Finally, his ears are tortured by inferior radio receivers and terrible radio programs. The fine radio is one of the great blessings of modern time, but the inferior radio is a curse. Moreover, it is a curse which all really musical folk should take under serious consideration.

Music teachers are beginning to talk about the "radio ear." The radio ear is a condition of distorted hearing, brought about by listening continuously to an inferior receiving set or to inferior broadcasts by incapable musicians. The radio ear is an ear destroyed by frequent contact with conditions which destroy the true receptive qualities of the human ear. This is not the case where the radio reception is perfect; but where it is bad, as in the case of the cheap set or poor broadcast, the ear establishes new and inferior standards of hearing. Just to hear a choir, for instance, so that one may know it is a choir—but a choir with the balance horribly distorted is a very dangerous thing to permit a student to endure. The student thus acquires an entirely wrong conception of tonal values and his sense of hearing is mercilessly bludgeoned out of shape. Better to have no radio at all in the house than to have one that does not receive and reproduce the original music without distortion. When you get a fine set, see to it that you turn on only music that is worthy of your intelligence, taste and your precious ears.

The "radio ear," that is, an ear with its sense of sound so distorted by defective programs and defective reception that it scarcely can tell good from bad, is far more prevalent than is generally supposed. Music study with an instrument, such as the piano or violin, will of course correct the "radio ear," but why acquire a radio set by means of poor sets, when fine sets may be secured for such reasonable prices? The really musical person cannot expect to get for ten or twenty-five dollars, what it necessarily must cost far more to manufacture in reasonable perfection.

An Irish Quartet

By BEATRICE LOGAN

OBSERVATION—or is it meditation or reflection?—inclines us to the belief that the stars, in their musical course, have shown a marked predilection for certain tower cities, which hamlets, as fit abodes for the sons of Apollo. At one time, Fate, Destiny, Chance, or, to quote Andy, "something" marked out Dublin as the early home of a group of Irish composers, namely, John Field, Michael William Balfe, William Vincent Wallace and Victor Herbert. Wallace was the only one of the four who failed to choose Dublin as his birth-place, but at an early age he had it as the city of his adoption—his parent's choice.

Field (1782-1837), son of a violinist, grandson of an organist, was early saved the trouble of making a decision as to a career. This decision his immediate paternal ancestors made for him; they "put John to music" by apprenticing him to the master piano technician, Clement. Clement, besides accepting an apprenticeship of one hundred guineas, used young John as salesman in his piano factory and, as his teacher, kept him unmercifully close to practice on the piano. Field, however, Truly, Field found Clement's "Grades ad Parnassum" no flower-strewn path. In addition, John, awkward in manner, shy in disposition, sensitive of soul, found himself nothing at all in the nature of a high pressure salesman in the factory, where his natural reticence about meeting people was made greater, because his master kept him so poorly clothed. He was ever conscious of his shabby appearance. It always seemed a case of too much John and too little coat.

In 1802 Clement went abroad and took Field with him, still in the double role of pupil and business assistant.

Paris Culls Quinets

IN PARIS, all rejoiced in the lovely lyric quality of the young Irishman's pianistic skill. Under his fingers, the piano became a sweet voiced singer, doing special justice to delicately shaded legato

passages from Bach and Handel. Vivacious Paris found in the smooth, even, singing quality of Field's own music, too, something strangely and delightfully quieting to their excited sensibilities. When at the keyboard, Field lost all shyness and awkwardness and entranced his listeners with sweetly intoned melodies.

In St. Petersburg, Field and Clement parted company. For twenty years, off and on, Field, the virtuoso, lived in this music-loving city of all the Russias and was its idol. Field, indeed worshipped at the shrine of this "pale, tall, thin, and dreamily melancholy but altogether romantic looking" composer and performer. His real influence on Russian music is seen in the work of his pupil, Michael Glinka, who later developed the Russian School. While here, Field wrote a study characteristically embellished melodies—the first real nocturnes in point of form and the inspiration of the nocturnes of that melodic genius, Chopin. The nocturnes are not his only musical legacy. He left to us concertos, a piano-forte quintet with strings and three sonatas, which sonatas he dedicated to Clement to whom he was so deeply grateful for sound, although often severe, teaching.

A concert tour in Italy was unsuccessful. The force of previous acquaintance, intimate habits plus ill-health, resulting in a long hospital term, made Field acquainted with the woes of destitution. From these he was rescued by the Russian Raemantov family who took him to Moscow. Health gone, ambition broken on the wheel of disappointment, will power undermined, we imagine the stretched out welcoming arms to Death.

A Prodigy in Appreciation

MICHAEL BALFE could be labeled "child prodigy," for he gave the first sign of love of music at the age of four when he rejoiced in the Big Noise of a military band! At five years of age he had his first violin lesson; at seven he drafted a band score of one of his own

compositions, a polacca; and, at ten, he wrote a ballad, "The Lover's Mistake!" Now began serious study; and successively he wrote operas, "The Two Boys," "Frederick and Galli," a Milanese singing master.

In Paris, his meeting with Rossini, the composer, led him into the role of operatic singer, and he made his debut as Figo in "The Barber of Seville." His success encouraged him to try his hand at operatic composition, and he wrote many operas, "Siege of Rochelle," "The Maid of Artois" with the still popular song *The Light of Other Days*, "The Enchantress," "The Bondman," all of which were produced and then—perished. But "The Bohemian Girl" lives on and has been translated into many tongues. Who does not love its heroine, the lovely Arctur, reared in a boy's surroundings after being kidnapped from her father, Count Arctur, and who does not fall in love with the faithful lover, Thaddeus, since "all the world loves a lover!"

Decorated by the French, honored by the Russians who heaped upon him money and honors, offered homage by the Prussians, this Irishman lived for many years the life of a gentleman farmer in England, admired by the English.

Balfe, with real facility for inventing attractive melodies and arranging them with splendid orchestral effects, captured the fancy of all song lovers. Despite a silly-shoddiness in workmanship, he touched the heart, and "this song found its mark."

As organist, violinist, world concert artist and composer, William Wallace, whose birth-place was Waterford, gained world recognition. His greatest claim to fame rests on his melodious ballad opera, "Marion," and again on a song which some call *Scenes that are Brightest and There is a Flower from this work*.

Singers Through Generations

THE FORCE of heredity is shown in the case of the fourth member of

the quartet, Victor Herbert (1859-1933), whose grandfather, Samuel Lover, wrote the well-loved Irish song, *The Lass-Barked Car*.

For many years, so closely identified with American Music was "dear old Victor," it seems hard to realize he was not native to this continent.

What smiles, chuckles, and deep laughter has this composer and librettist given us through the medium of his light opera, "The Serenade," "Naughty Marietta" and "Babes in Toyland" (you thing of gypsy). And how we hum over and over the *Gypsy Stambou* song from "The Fortune Teller." Herbert also has to his credit two grand operas, "Madelaine" and "Natoma," and seldom has anything more suggestive of joyous, lifting, Springtime been written than *Barbara's* song from "Natoma," *List the Thrill of Golden Thread*.

Not only did Herbert write captivating melodies, but he was a master of orchestration as well, knowing exactly the effect he wanted produced. And, at rehearsals, he was often insistent to the point of tyranny in securing the effect.

Generous-hearted was the genial Irishman, and his willingness to give knew no bounds. Anyone from a real "down and out" to one who merely imagined he was on his uppers could always count on Herbert's helping hand.

And so of Ireland, birth-place of Field, Balfe, Wallace, Herbert, well we say,

Music there for echo dwells,
Makes sweetest harmony.

SELF-TEST QUESTIONS IN MISS LOGAN'S ARTICLE

1. To whom was Field greatly indebted in his musical life, and why?
2. In what ways did Balfe prove himself a prodigy?
3. What were some of the famous songs of Balfe?
4. What were four phases of Wallace's musicianship?
5. What ancestor of Herbert's was himself a famous musician?

good for solo instrumentalists. For those who really love their art, but who, through nervousness or any other cause, prefer the more quiet life of the teacher of music, there is necessary the courage required to endure years of close study, the passing of recognized examinations, and, again, the waiting for "opportunities" to launch on one's own when all this preparation has been made.

To the Stars

AS TO the composer—creator of poems in tone—one is even less of doubt that such a one is born rather than made, that, while there is something finer than is the natural impulse of the ordinary mortal.

And now just one final word to those who would court success with the public. If you can try, try and try again, and still keep loving your art and living for it, despite discouragements and even the gaunt specter of poverty in the path before you, then go ahead without fear. The goal of success will be surely reached if the one who strives is but dead in earnest.

THE ETUDE

THE ETUDE

The Music and the Ritual of the Dance in Ceylon

By LILY STRICKLAND

The Subtropical Themes and Rhythms that Have an Undying Allure

THE BEAUTIFUL island of Ceylon lies like a many-colored jewel, surrounded by the blue-green waters of the Bay of Bengal and the Indian Ocean. From the white-sanded beaches to the tops of the luxuriantly foliaged mountains there is a gradation of scenic loveliness that alone would inspire one to study the music of a people whose imaginations have been fired by their environment.

At one point on the North Western coast, a series of sand-bars almost connects the island with India, and this point, called Adam's Bridge, has been the subject for some pretty legends in Hindu and Buddhist literature. An island so near the southernmost end of India was naturally influenced to an extent by the Dravidian or Tamil Indians who came over and settled in India. We find that, in spite of the coming of the Moors, Malays, Portuguese, Dutch and English to the island, the most outstanding forms of music and dancing are those developed by the Buddhist and Hindus.

Background of Art

BUDDHISM, introduced into Ceylon in the third century B.C., is the predominant faith of the country, and to this day it is curiously mixed with Hinduism. Each type of music is a tonal and rhythmic reflection of the country, and the content of the ideas expressed are colored and embellished likewise. The Tamil Devil-Dances are Buddhist, as are the Ceylonese Devil-Dances; but the Ceylonese Buddhists have developed a distinctly different style of music and dancing, and even a different type of costume.

Before the Tamils came from South India, or before the other racial invaders had entered the country, Ceylon was inhabited by an aboriginal race known as the Vedals. Beyond the fact that these people were animistic in religion, very little is known about them. Save for a remnant here and there in the mountains of remote districts, they have vanished, and the island has been impregnated with new and different races.

The Dance as a Ceremonial

RITUALISTIC dancing is so ancient that we can only surmise its beginning. While there is a Buddhist legend to the effect that the three daughters of Maya danced before Buddha to tempt him from his path of righteousness, such stories have no place in our discussion of religious dances as celebrated by Ceylonese Buddhists. The magic of dancing has enriched the pages of the oldest known Hindu literature, but the true spirit of ritualistic dancing goes much deeper than dances performed merely as accomplishments or entertainments.

Most Ancient of Lore

AGAIN we must refer to the Ramayana, India's Hindu Epic, for it relates that Rama's army crossed the Adam's Bridge, aided by Hanuman, the Monkey-god, and his monkey soldiers, to conquer most of Ceylon. Aside from this mythical story, Ceylon has, unlike many of the eastern countries, a very ancient history, called the *Malakavams*, which is regarded as the unique history of the Sinhalese, of Arya ancestry, settled in Ceylon, and later the Dravidians of Southern India followed. The Sinhalese Kings established themselves at the magnificent and now



NAUTCH SINGER AND DANCERS OF CEYLON

ruined and deserted city of Anuradhapura, the ancient capital of Ceylon. To this city came, in 307 B.C. Mahinda, the son of Asoka, the Buddhist King of India. He is said to have planted the tree sacred to Buddha, that still lives and is supposed to be two thousand, two hundred years old. The country, however, was still a *Sinhapura*, was the living standard of Buddhism taken from India, and, concomitantly, with its planting in material soil, the seeds of Buddhism were sown in the land to flourish ever after.

It is claimed that Buddha himself visited Ceylon and that he left his foot-print on Adam's peak, and one of his teeth, still preserved as a holy relic at the Temple of the Sacred Tooth at Kandy. In any case, the Buddhist faith grew in the hearts of the people and has since overshadowed all other faiths in Ceylon. The British, who finally conquered Ceylon and who rule it today as a Crown Colony, have in no way influenced the native music of the older races, nor have any of the invaders changed the individuality and character of the authentic dances peculiar to Buddhists and Hindus.

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In the Rig-Veda, the most ancient book of the Hindus, the early gods, in a hymn of creation, danced in a ring and began a rhythmic beat that set the world in motion. Shiva, as Nataraja, the Lord of the dance, is the great master of cosmic rhythm. His symbolic dance represents the five activities in the world, creation, maintenance, destruction, soul-struggle and release. Shiva's drum symbolizes life and

death; the inevitable rhythm of a life's developments are used in a hundred dances in India and in every country where Hinduism has been. The various forms of the symbolic dances in Ceylon may be traced back to the Dravidian, or non-Aryans, and to Buddhists. An ancient primitive deity, called *Gale Yaka*, the God of the Rock, is worshipped by dances given in his honor which always take place upon the rocky slopes of hills. Although there is a close feminine divinities connected with Buddhism, they have no part in the authentic Buddhist Devil-Dance. The *Pakkum Nema*, or Ceylonese Devil-Dance, is similar in the spirit of interpretation to the ancient *tandava* dances of Shiva, intended to be masculine, virile and strong. Undoubtedly the significance of the Shiva motif, in bold rhythm and energy, has influenced the Ceylonese ritual dance.

Given on festivals sacred to the Buddhist calendar, these dances are supposed to exorcise evil spirits. The spirits of disease, for instance, are summoned by drumbeats; then, after being entertained by a performance, they are entreated to take their departure and their ill's with them.

Pantomimic Dances

AMONG THE Tamils, who imported their tribal dances to Ceylon, are numerous folk-dances connected with the Hindu-pagan harvest festivals, the stick-dances, called the *danda-rasa*, and other pantomimic and graphic dances. There are several forms, while not entirely ritualistic, are important in the lives of the people, and, because of their continuous use in traditions, have become symbolic and traditional.

In the Sinhalese, likewise, have many folk-dances and dances based on religious legends and stories, one particularly childish and humorous dance being called the "horse-trot" (unrelated to the American fox-trot).

The elaborate and colorful masks worn by the Ceylonese dancers deserve particular mention. It is known that the masks came into use ages ago, first as an adjunct to ceremonial and religious dancing and acting, and later for use in secular entertain-

ment. Masks are regarded as symbols of divinity and of good and evil spirits. In Ceylon Devil-Dances the masks represent ogres, demons, animals, buffoons and gods and are considered absolutely essential to the perfection of a dance. The symbolism and significance of Devil-Dances are enhanced and emphasized by these masks which are awesome, fearful, or monstrous when intended to exorcise evil spirits, or express the spirit of dread diseases such as ravage tropical countries.

To Create Illusion

THE CEYLONESE masks are made of wood, brilliantly painted, exaggerated, hideous and large in size. The psychological effect aimed at in the use of these masks is to create a spell of mystery and magic and an illusion. The man in the mask impersonates an ogre or an animal, and the audience is hypnotized into the feeling that he is actually seeing such a creature. It is strange how the Devil-Dancers take on the personality of their masks; their hideousness transforms the men into something fearful, grotesque and awe-inspiring. Though the mask itself never really changes its fixed expression, the various movements of the head, with the change of light and shade, give the impression that the mask is a living thing. Under the spell of such a dance one is debauched into the impression that the creature represented by the mask is there in actuality. This weird effect in the use of masks has long been known and used by dancers in many lands as a medium for the creation of their dances. The Benda masked dancers of today are doing no more than their prototypes of centuries ago, centuries even before the masks were used as an adjunct to the Greek drama. So our Ceylonese Devil-Dancer with his masks creates a spell that is further developed by the use of picturesque costumes and appropriate music that make the harmonious ensemble so fascinating.

In the mountains of Northern India where some of the famous Devil-Dances take place, the dancers, forced by the exigencies of severe climate, wear heavy and cumbersome costumes that of necessity retard any lightness of movement in the dance-figures. The effect is therefore awkward, slow and grotesque, due partly to the spirit of interpretation of the Hindu Buddhists and partly, as I have said, to the nature of the garments worn. But in Ceylon, where a tropical climate makes too many clothes a torture, our Devil-Dancers are much freer, lighter, and lighter in his dance-movements. The legs are left uncovered as are the arms, and there is a greater play of muscular activity in evidence in the more exuberant, emotional and unexpressed postures and figures of the dance. Again I must point out the significance of the material of the nature of the dance for there is striking contrast in the two types of Devil-Dances. The masks worn by both types of dancers are similar in characters excepted, but even they are made of different materials, and gayer in color. The skeleton mask, so much in evidence in both Chinese and Tibetan Devil-Dances, is supplanted largely by the Ceylonese mask of disease, such as fever, plague, small-pox and ill's common to tropical countries.

On Crossing a Musical Career

By DR. ANNIE PATTERSON

PERHAPS there is nothing more difficult or more momentous in the making of a person's life than the making of a correct decision as to the choice of a musical career. The main reason for this is that the gifts of both mind and body are rather than mere inclination or ambition, should decide the issue.

To the outsider, the vocation of the great artist— applauded by the public and assumed to be making immense fees out of a few hours of exertion—appears to be a glamorous rose-strewn path. How few realize that, behind the glitter and glory of the stage or platform, lie years of struggle, hopes deferred, and anxieties, even in the hour of initial triumph, as to whether the game is worth the candle. The moral is: "Pause and wait for the great call!" For, just as in the life religious, the musician must be sure that he or she has a genuine aptitude and fitness for the calling. Elsewhere all the study and struggle in the world will result in but Dead Sea fruitage.

Youthful precocity is all too often mistaken for talent, or the still rarer genius.

In the historic cases of Handel, Mozart, and Beethoven, the career was laid out through, though sometimes at the price of a life sacrificed—as was the case with the Swan of Salzburg—on the altar of the dire necessity of both mind and body living. When, however, a real love of the art is combined with a steady and unconquerable determination to overcome all obstacles—there is no question as to the choice of music being a right one.

Right here one would put in a warning note to those really able youths and girls, who, being able to play or sing to the delight of the family circle or of a few admiring friends, think that the world of music is theirs for the taking. They have only to fade forth to conquer. To be right honest, the selection of music as a calling, in order to have a chance of "showing-off" even a fair share of ability in execution, has done more than any other one thing to overfill the profession with mediocrities—those individuals possessed of that self-assumption that the ability to acquit themselves tolerably well is the

limit of necessary endeavor, so that at this point they stop from further efforts toward improvement and development. As a matter of fact, the climax of achievement in music, as in all the other fine arts, is reached only with the completion of life itself.

The "Ten Talents" of Success

LET US TAKE the concrete case of a young singer. These young needs, be first and foremost, the "gift"—for gift it is of voice. Cultivation can do a great deal; but, unless natures endowment is there, being a bloom for which no proper germ lies in the soil, is vain. But, given the voice, there must be training. This must be approached in the right spirit of modesty and incessant endeavor. Nothing short of perfection in tone-production, enunciation, and general musicianship, should satisfy the aspirant. After these acquisitions, there comes the patient waiting for opportunity, the chance to be heard and to be esteemed in the right quarters.

Somewhat the same conditions hold

The Ever Rumbling Drums
THE MUSIC of the two types of Devil-Dances is as varied as the costumes. Whereas the Tibetan dancers use mainly large brass horns, gongs and drums, the Ceylonese dancers use a nasal-sounding wind-instrument of the bassoon quality, flutes, bells, and extremely picturesque and sonorous drums. The occasional use of stringed instruments is more for show than anything else, as the small tone volume of the strings in the Orient is always drowned out by the drums.

The Ceylonese Devil-Dancers are seen at their very best at the two great festivals, "Hank", or the festival of the Full Moon, and the *Prasara*, or Festival of Buddha's Tooth. On each of these popular occasions every dancer and musician who performs in the festival rises to the peak of his work. Inspired by the huge throngs of people, the atmosphere of tense excitement common to such religious holidays, and the fervor of their own enthusiasm, the dancers, in their finest costumes, throw themselves heart and soul into the business of the dance.

The Ceylonese, while emotional and easily worked up, display a brighter, happier mood less touched with the dark fanaticism of the Hindu celebration to Kali, or the Moslem celebration of the Muharram, such as we see in India. Buddhism itself, a religion designed to free the spirit from the traditional fetters, sacrifices and pessimistic qualities of Hinduism, is reflected in the people, in their reaction to religious

ecstasy, and in their very expression of music and dancing. There is nothing macabre or morbid in the traditions of Buddhism, that aesthetic faith which prohibits the taking of life in any form, which produces a fine race of vegetarians, and which has made, as far as we have seen, a people of gentle, cheerful and placid disposition.

Having seen and contrasted the two types of Devil-Dancing so famous in both Northern India and Ceylon, we feel that while each has its own strong expression of originality and uniqueness, the Ceylonese is far more attractive in general character. There is a friendly and sympathetic atmosphere in the blue skies, the luxuriant palms and flowers; and the face that nature wears is as friendly as the smile of a child. With such a background of scenic beauty, of smiling, fulsome tropic warmth and sunshine, one goes away from a Ceylonese dance feeling uplifted, cheerful and thrilling to the echo of the drum-beats and the flute-song.

SELF-TEST QUESTIONS ON MISS STRICKLAND'S ARTICLE

1. Where is the island of Ceylon?
2. What is the history of its settlement?
3. What is the purpose of the mask in the dance?
4. Why is the drum the most popular instrument of India?
5. In what way is the Ceylonese music different from that of India?

The Pride of Personal Performance

(The *ETUDE* presents a fine letter from a successful piano manufacturer)

TO THE *ETUDE*:

I have read with great interest your editorial upon the subject of "Caricatures of Pianos," October, 1933 and beg leave to call to your attention one phase of the so-called "decadence" of the piano which seems to have been entirely overlooked and which, in my opinion, is of the utmost importance in arriving at a true evaluation of conditions.

First: every home needs music, but a few years ago those who could not play and were not able to give the time necessary to learn were able to satisfy their musical longings with the player piano. This demand reached the astonishing proportion of nearly sixty-five per cent of the industry.

Second: the all-electric radio supplied the requirements of those sixty-five per cent of piano customers who formerly bought player pianos. But the depression threw on the market literally thousands of pianos and players from customers who could not complete payment of their contracts.

It is readily seen from the foregoing that the regular piano business had to suffer out of sympathy with the general decline in industry, as well as from competition with the flood of player pianos whose value had been "deflated" to ridiculously low levels.

The bright side of the picture is found

in the fact that no mechanical form of music can give the same charm and satisfaction as that which is produced right in the home. "The Pride of Personal Performance" is entirely lacking when one pushes a button." The piano is back of, and the background for, practically all music, even in today's radio programs.

Another fact worthy of note is this: small apartment grinds and upright pianos had not been on the market very long when the slump hit. Nevertheless there were a great many out on payments. But did they come back in bunches? They did not, as they had been sold to real music lovers who desired to make their own music and who preferred to interpret the written music sheet to suit themselves rather than to sit and idly listen. This is borne out by the fact that dealers have had practically no stocks of used modern pianos, in spite of the numerous "bait" advertisements one sees on the subject.

The facts are that stocks of good pianos—really good ones—are very low at both factories and music salesrooms. Wherefore a very slight improvement in the purchasing power of the average family could easily produce a very decided shortage in the piano market.

I trust you will be able to see this side of the true piano situation and make good use of it.

H. EDGAR FRENCH.

THE MUSICAL PEPPER BOX

Sweet Silence
Tess: "The words are better than the music!"
Beas: "Yes, I can't hear them!"—*Le Rire.*

Musical Measurements

The youngster entered the music shop to

buy a mouth organ. To every one who was shown him he said: "Too small! Too small!"

At last the shopkeeper lost his patience. "Look here, my lad," he said, "try your mouth along this grand piano, and if you don't swallow it you can have it for nothing!"



RECORDS AND RADIO

By PETER HUGH REED

AFTER THE more or less banal fare which usually provides them, Stokowski's regular symphonic broadcasts, sponsored by Chesterfield Cigarettes (Columbia Broadcasting System, nightly except Sunday), seem to a listener much as an entrance into a beautiful cathedral or palace might seem to a tourist who has been previously conducted through mediocre and uninspiring surroundings. Sandwiched most of the time between vagaries of so-called popular music, this program is a veritable oasis in a desert of commonplace redundancies. And yet, it is not the program par excellence that it should be, since it is marred by the discordant presence of an announcer whose style would seem to us more appropriate to promulgating a football game or a regatta than a symphony concert.

The position of the radio announcer and the tourist guide are doubly comparable when we consider that both of them, not infrequently, destroy or retard a illusion or appreciation by arbitrary proclamations in the midst of the listener's contemplation.

Too Much "Talk"

THE SUBJECT of unwelcome communications on the radio has been a provocative one ever since the advent of radio. Whether this particular offense will ever be satisfactorily worked out for all concerned is debatable. As long as an advertiser sponsors a program, plays for the time on the air, and so forth, he is going to demand, and rightly so, the privilege to promulgate his product. Advertising blurs, however, we believe, should be restricted to the beginning and the end of a program, since those presented in the middle are as offensive as static or similar distracting elements. A pertinent observation by Jascha Heifetz about "talk" on the radio was published recently in the New York Times. The famous violinist pointed out, and justly so, that there was "entirely too much talking in the radio, which makes it very difficult for a willing auditor to concentrate on the program."

Stokowski Unhindered

SPAKING OF Stokowski, let us consider Victor set M 188 which contains excerpts from Wagner's "Die Gotterdaemmerung." Here we have the art of Stokowski unhindered by the personality of an announcer. Three sections of the final music-drama of "The Ring" are presented in this set: *Siegfried's Rhine Journey, Siegfried's Death, and Brunnhilde's Immolation.*

These excerpts are, to our way of thinking, the best of the recent Wagnerian recordings that Stokowski has made. In them he makes the music live most impressively. This is particularly true in the first two sections. In the last, one feels that he has slightly suppressed the orchestra at times for the sake of the singer, although the final pages are superbly realized. The fact that the full forces of the famous Philadelphia Orchestra has been used, rather than a small part of it, as in the "Symphony No. 4" of Brahms (a fact we only recently learned), makes these recordings doubly realistic and enjoyable.

Russian Church Music

CHRAPIN, singing with the Choir of the Kunst Metropolitans Church in Paris, is heard in two impressive religious compositions on Victor disc 7715. They are a *Credo* by Gretchaninov and another by Arhangel'sky. In the days of the Czarist regime, the music of the Russian Orthodox Church was one of its most stirring ceremonial features, as these compositions attest. Music-lovers interested in Russian music, with its essentially nationalistic qualities, will welcome the advent of this disc.

Two of England's finest string artists, Albert Sammons, violinist, and Lionel Tertis, violist, unite to play a "Concertino Sinfonico" by Mozart (Columbia Masterwork No. 184). This striking work, written in the composer's early twenties, is full of the enthusiasm of youth. It is most impressive in the first and last movements, particularly from the players' standpoint; and yet it is the second movement, which we shall turn more often, for only in its quiet reflective beauty do we find the soul of the composer truly evidenced. As one writer has noted, the other two parts are given over to too much emotional writing. The superb artistry of two soloists, however, helps sustain our interest; so the work in this recording is both vital and gratifying.

Sibelius' Symphony

ALTHOUGH Victor represented the first album set of the Sibelius Society in this country, we are given to understand that the second, issued in London this past Fall, will not be similarly dealt with. The second album contains two symphonies, the Third and the Seventh, the former played by the London Symphony, under the direction of the late Robert Kajanus (who gave us the excellent interpretation of the First, Second and Fifth in the new available in recordings) and the latter played by the British Broadcasting Corporation's Orchestra, under the direction of Serge Koussevitzky. This last recording, which was made during an actual performance in London last Spring, is one of the most remarkable of its kind so far issued.

The "Symphony No. 3" is divided into three movements, while the Seventh is in one long movement. The Third is one of Sibelius' happiest symphonic expressions, that is, it is consistently bright and cheerful throughout. Ernest Newman, in a booklet accompanying the set in question, tells us that the tone-poem "Tapiola" (issued in the first Sibelius Album) and his "Symphony No. 7" are his two greatest orchestral works; and they represent the climax of his development as a thinker upon the subject of the blending of form and expression." To us, the intellectual content of the "Seventh" rates its emotional intensity in one of those rare amalgamations of these two aspects of art, like a consummate painting in which the realization of the drawing equals that of the coloring. The fact that the "Seventh" is cast in one movement is not due to some program idea, as Mr. Newman points out. Rather it is a succession of spiritual experiences finding their natural musical expression in a form of their own, and as such we should accept it.

(Continued on page 210)

Berlin, The Weltstadt of Music

Twenty-first in the Series of Musical Travelogues

By JAMES FRANCIS COOKE

PART II

GENERALLY speaking, Berlin is an extremely clean, extremely orderly, and the sanitation is such that the hygienic conditions surrounding the student are admirable. Food is perhaps more cosmopolitan than in most German cities—one can get almost any desired kind. The horrific *Blutwurst* (blood pudding), with its connotation of the slaughter house, may be had by Teutonic ecclesiastics. Beer soup also is often on the menu. The writer never has seen a recipe for beer soup, but judging by his only investigation of the dish, admired by so many Berliners, it must read:

One quart of consommé
One quart of beer
Two tablespoonsful of sugar
Serve lukewarm

This is probably all wrong, as the preparation itself must have gustatory charm of a cumulative type, like olives. Perhaps the writer was like the Irishman who said that he would probably like olives but he never had tasted one that wasn't spoiled!

Music tuition depends entirely upon the reputation of the teacher or the school. Some of the leading piano teachers charge as high as twenty-five dollars a lesson. Lessons in some of the little known schools are very cheap.

German Music Schools

THE HIGH SCHOOL FOR MUSIC (once the Royal High School for Music and goodness knows, it may be that again before this article is published) is one of the foremost music schools of the world. Here the words "High School" may be misleading to American readers, to whom they usually imply an institution ranking below the college or university. Quite the contrary is true in the German connotation of the words, which here are used as indicating *higher or highest*; so that the name really should be translated as "Highest School of Music." This school includes the *Kapellmeister-Schule* (Conduc-



THE MUSIC ROOM AT POTSDAM, WHERE FREDERICK THE GREAT RECEIVED JOHANN SEBASTIAN BACH

tors' School), the *Opernschule* (Opera School), the *Orchesterschule* (Orchestra School), and the *Schulmusikschule* (Theatre School). In the old days of kings and emperors, Germany had three royal music schools, located in Berlin, Munich and Würzburg. In recent years the conservatories of Weimar and Stuttgart are ranked as State conservatories. The Royal High School for Music in Berlin was founded in 1873, when the Royal Academy of Arts was reorganized. The Department for Musical Composition, however, had been founded as early as 1833 and the Department for Practical Performance had been founded in 1869. These in 1875 were combined in one institution, with many departments, under the direction of Joseph Joachim. The school has very liberal subsidies from the State and

by an autobiography, a birth certificate and school diploma, as well as the endorsement of parents or guardian. In the orchestra school, however, students are accepted at the age of fourteen. The duration of the term of attendance is not fixed in years, but depends upon the industry and ability of the student. This is a wise provision, as the School does not pretend to put its seal upon a graduate until it can produce what it believes is a real musician, properly trained.

At the *Hochschule*, the following studies are compulsory for all students, no matter what may be their principal study:

1. Piano
2. Musical Theory
3. Musical History
4. Instrumental knowledge sufficient for the theory, piano and instrumental classes
5. Ear Training

Vocal pupils are obliged to take weekly: One hour in the study of anatomy, physiology and hygiene of the vocal organs

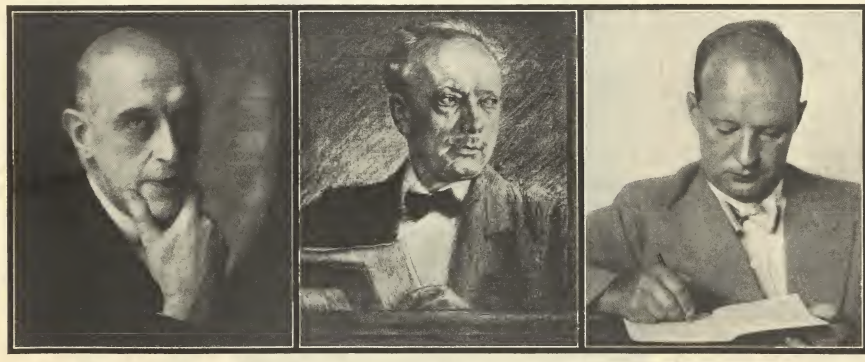
One hour in the study of the Italian language

One hour in declamation (elocution)

One hour in the study of rhythm and physical exercise in relation to rhythm

Students in the School of Musical Pedagogics (*Lehrerbildung*) find these branches compulsory:

1. History of musical education
2. Practical music teaching
3. Rhythmic training
4. Method of ear training
5. Method of singing
6. Method of violin playing
7. Method of piano playing
8. Piano teaching
9. How to teach interpretation
10. Introduction to music teaching
11. Practical experience with single groups and with trial lessons
12. The instrumental method
13. General pedagogy



THE LATE DR. MAX VON SCHILLINGS President of the Prussian Academy of Fine Arts

RICHARD STRAUSS Germany's most distinguished composer since Wagner

PAUL HINDEMITH Germany's noted Modernist Composer

14. Experimental pedagogy and psychology. If there is anything left out in the foregoing list, please do not send an inquiry to the High School, as it would be a source of great humiliation to the faculty. These lists are presented merely to indicate the meticulous and highly detailed care with which the German mind seeks to cover every little point.

For the Student

THE EQUIPMENT of the High School ranks with the finest in the world. Many American schools, however, now have equally fine facilities and faculties of equally distinguished musical artists. One of the great attractions of the High School, for the musical foreigner visiting the city, is the extraordinary collection of musical instruments located in its museum. Here one finds the harpsichord once used by Father Bach. We entered the room with proper reverence and were invited to play the instrument. We could not conceive such a profanation, but after we heard that the instrument was used frequently for broadcasting programs of the works of the old Leipzig cantor, we then had the singular experience of trying the keyboard probably more respected by musicians than that of any other instrument in the world. Alas, all we could remember was a part of the *G Minor Fugue* and the *Invention in F*.

An idea of the cost of German tuition may be gained from the schedules presented by the German Institute for Foreigners in Berlin, prepared for summer study. The leading teachers at the State

Academy—Schnabel, Flesch, Hindemith and Heerth—were put down at eight hundred and eighty marks for eight lessons, or one hundred and ten marks a lesson. A mark at this time rates about twenty-five cents. Breithaupt, Petschikoff and others received five hundred and fifty marks for ten lessons. This same institution states that a very high position and prosperous progress, despite the competition of a heavily subsidized State institution. This excellent school was founded



THE CATHEDRAL (DOM) IN BERLIN

in 1850 and was, until recently, under the direction of the late Alexander von Fichtel. The faculty of this school has included some of the most famous names in music. In recent years, Ludwig Breithaupt, one of the foremost pioneers in piano instruction, has been head of the piano department, but does not expect in the future. The Klindworth-Scharwenka Conservatory combines the names and the personalities of two great factors in German musical life. This school was organized by Xavier Scharwenka in 1881, and he included in the faculty his brother, Philip Scharwenka, the composer. These gifted names were carried on the traditions of the Kullak Conservatory, where they both were trained. In 1893 the school was combined with that of Karl Kullak, one of the greatest pedagogues Germany ever produced. For seven years Xavier lived in America, attempting to start a branch of the school, but later returned to Germany, where he again became head of the European school. The present director of this conservatory is H. Rohschildt. The radical changes in the personnel, instigated by the Hitler regime, based upon nationalistic premises, have so altered the complexion of the school, that it is no longer what it once was. It is the conviction of the musical world that many of the reports that were given currency are greatly exaggerated and that the German musical profession is not the great services of its Jewish citizens, who have patriotically supported national ideals.

In 1824 came into existence the Apollonian Society, "for the cultivation of vocal and instrumental music." It had forty active and honorary members. The first Sangerfest ever held in the Middle West was given at the old Armory Hall, in 1842, the year of the founding of the New York Philharmonic.

In 1809 an event of great importance, as later years were to reveal, gave further impetus to the musical activities. Theodore Thomas, on his first Western tour, brought his orchestra to Cincinnati. The field was ready for the new seed, as it is shown in the quick response of the public and the press to Thomas's playing. "The Gazette" said, "The audience at Mozart Hall last night heard the finest of orchestral music that has ever been given in this city."

The evening was one for those who heard this orchestra for the first time to remember as the night when they were lifted up and inspired as never before."

Another help in sight playing is a thorough knowledge of the keys. This means more than merely knowing signatures and being able to play scales. It means ability to "feel" the key of *f-sharp minor*, for instance, under one's fingers. Carried to its full length this would include keyboard harmony, but a very considerable knowledge can be gained by playing for notes up or down from any note of the scale one is studying at the time. Practicing various cadences will also help. The serious student can invent many other ways.

Lastly, one learns to read by reading. Rules and directions save time and labor, but they will not make readers. When the student is fairly sure of his finger adjustments, let him take an entirely new piece, not too difficult but hard enough to bring into play the principles he has studied. Now he ascertains the key, time signature and tempo marks. He glances through the piece, noting any measure that seems complicated. He places his hands in position for the first notes, counts aloud for one measure at as nearly the proper tempo as he feels he can take the piece, then plays straight through the piece without stopping. If he makes a mistake he picks himself up on the next beat or measure, and goes on. When he has finished, he goes back, studies his mistakes, finds the cause of each and plays the piece again.

Let us, finally, sum up the essentials of good sight reading:

1. Look ahead.
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3. Look at notes, not fingers.
4. See notes in groups.
5. Know your keys.
6. Go ahead. Don't stop for mistakes.

The Cincinnati Symphony Orchestra

Its Origin, History and Activities

By FLORENCE LEONARD

IN the end the Cincinnati Musical Festival standards far surpassed those of Europe, and they became the most perfect embodiment of their class in the world." They achieved this pre-eminence, of course, not at first, but "only after many a long year of hard work and sincere, unselfish devotion to the highest ideals on the part of everyone who had anything to do with them. The record of those festivals is a very remarkable one, and their influence on the musical development of the western part of America was similar to that of the Handel and Haydn Society of Boston in the East."

George Ward Nichols, the husband of the brilliant woman who had originated the plan, was the first president of the "Cincinnati Musical Festival Association." Theodore Thomas was conductor, and Otto Singer was chorus director. There were seven concerts, three matinees, and four evening performances.

The Chorus and Its Selections

AS VOCAL soloists appeared Annie Louise Cary, Myron W. Whitney, Nelson Varley, Mrs. H. M. Smith and Mrs. Dexter. The chorus sang from Haydn and Mozart, Handel, Schubert, Wagner, Mendelssohn, Gluck. School children sang

The Star Spangled Banner. The first symphony on the program was Beethoven's "Fifth," and others were the "Ninth" selections from the "Eighth," from Schubert's "C major" and all of Schumann's "C major"; Mendelssohn, Weber, Wagner, Beethoven were represented in Overtures, Liszt by the symphonic poem, *Tasso*. The *Overture* to "William Tell," which never failed to bring a response from those in the audience who cared only for the lighter music, the dance music of Strauss and the *Trümmerei* of Schumann, in Thomas's own effective scoring, made the instrumental parts of the programs as acceptable to the huge audiences as were the vocal numbers, and the festival "passed off so successfully that the Board of Directors decided to give a second two years later." "The veritable grandeur and splendor of this achievement, to which the West, or the East either, in 1873 has known no fellow . . . has disseminated music into remote regions as the hand sends blood to the finger tips."

In the second festival, the standard of the music was distinctly raised, although the programs for the matinees were still somewhat popular. There were "for the most part, grave, serious, enduring things." "It is to the high honor of the Festival

Committee and of Theodore Thomas that he did not choose works like the *Song of Triumph* or the *Bach Magnificat* which are as yet far above the apprehension of the public. The festival broke up in the midst of an indescribable mood of enthusiasm." This from the special correspondent of the New York Tribune.

The year 1878 brought to Cincinnati the men who occupied the Festival in the name of an organized art institution, the greatest of its kind in America. Through the munificence of Reuben R. Springer, land was secured for a music hall, and a large and thoroughly equipped building was erected. The possession of this building marked the beginning of the Cincinnati Musical Festival Association.

The next important step in the development of Cincinnati musical life came as the founding of a College of Music in 1878. Among the activities of the College was to be a permanent orchestra, and also an orchestra department for the training of players. Although the life of the College was doomed to be short, yet it had a great influence upon musical interests and standards in Cincinnati. The festival followed, in 1880, surpassed anything which had been as yet heard in Cincinnati. Mr. W. N. Hohart, and Mr. Lawrence Maxwell, successively Presidents of the Association, have given devoted service to it, and have maintained the splendid standard which has always been its fundamental characteristic.

Orchestral Innovations

HISTORIC among the later Festivals was that of 1896, at which the "Samson and Delilah" of Saint-Saëns was performed, and that of 1902, at which four orchestras of different dimensions were used. In this performance of Berlioz's "Requiem Mass" two hundred musicians played. Besides the augmented orchestra there was a brass band in each of the four corners of the stage. There was likewise "sixteen kettle drums, ten pairs of cymbals, a great chorus and the organ; and when all joined the effect was stupendous." But it was not alone the immense number of musicians taking part in the performances which made this Festival noteworthy. For the program, in which one hundred and twenty-nine musicians played, Thomas had prepared, during two years of study, an incomparable reading of Bach's "Mass in B minor," such a reading due to quote Mrs. Thomas, "The score in which the results of his labors were annotated is unique in the world, for it represents the consensus of the opinion of all the great Bach experts of both Europe and America."

At the last festival which Thomas conducted, in 1904, he gave Beethoven's "Missa Solemnis" and "The Ninth Symphony." With such glorious traditions, with a public thus trained to expect and to love the best in music, it is not surprising to read of the first complete series of symphony concerts in Cincinnati, given under the auspices of The Orchestra Association Company, during the season of 1895-1896. There were forty-eight players in the orchestra, and ten pairs of concerts were played, on Friday afternoons and Saturday evenings. There were also three popular concerts, in March of 1895. For some years preceding these concerts, an orchestra of forty men had been giving concerts,



EUGENE GOOSSENS
Conductor of the Cincinnati Orchestra

Helps to Better Sight Playing

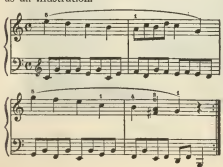
By RUTH E. FRENCH

Nor long ago a well known concert pianist and teacher bemoaned the present lack of good sight readers among students. Something of the reason for this condition will be understood if one will but study the musical curricula of various colleges and universities. Hardly a school offers any training in this subject though it is one of the best assets of a pianist. To memorize certain pieces of various styles is not enough. The student should be taught to read at sight music at least within three grades of his memorized repertoire.

We have all been subjected to this theory that sight players are born, not made. I grant that the physical and mental equipment of some people is such as to make them read readily at sight. Yet with proper training any normal person can learn to become a rapid and accurate sight reader.

We read music by noting the position of the notes in relation to the staff, the fingers feeling the distances on the keyboard accordingly. In other words, the hands work in coordination with the images received by the eyes. The finer the coordination the more accurately will one read.

To perfect this coordination one should begin with something much easier than one's regular grade. *Melody*, from Schumann's "Album for the Young," will serve as an illustration.



The right hand part should be taken alone. The first note is played with the fifth finger, the other fingers being used to cover their respective keys. The fingers should not be allowed to rest on the keys but should nevertheless be kept directly over each key. It is possible so to cover all the notes of the first two measures except the last. The first six notes are now played slowly but in time, they being considered as a group rather than as separate notes. As the third finger plays the first c in the second measure the thumb is placed over the first c. This is the most important work of all because it involves the two main points in rapid sight playing, namely, looking ahead and placing the fingers in position at the earliest possible moment.

In the third and fourth measures the fourth finger is placed over b when the thumb plays c. When b is played the fingers are put in position for the rest of the measure. The left hand part should be studied in the same manner, the student alternating position to look ahead and to place the fingers in position at the earliest possible moment.

Reading chords is the next step. Here again the principle of finger adjustment holds. The *Soldiers' March* from Schumann's Op. 68 will be found very good to start with because the eighth rests give ample opportunity to adjust the fingers for the next chord.

One should not try to cover too much territory at first but should play slowly, always working for speed and hair-trigger precision in making finger adjustments. Practice should be continued on these and other pieces of the same grade until finger adjustments are automatic; then one should work to read more rapidly. A week or two of daily slow practice should suffice.

The rapid sight reader looks at the notes instead of his fingers, both so that he may keep his place and so that he may lose no time. Glancing at the keyboard may take only a quarter of a second, but that length of time one could be taking in the next measure. Rapid steps must be taken therefore by the beginner to prevent habitual looking at the keys. Covering the keys is one way, but simple control is much the better method. Beginners can

be trained to feel that it is no more necessary to look at their fingers in playing than at their feet in walking.

Another help in sight playing is a thorough knowledge of the keys. This means more than merely knowing signatures and being able to play scales. It means ability to "feel" the key of *f-sharp minor*, for instance, under one's fingers. Carried to its full length this would include keyboard harmony, but a very considerable knowledge can be gained by playing for notes up or down from any note of the scale one is studying at the time. Practicing various cadences will also help. The serious student can invent many other ways.

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THE BERLIN STATE OPERA HOUSE

with Michael Brand as their conductor; and these players formed the nucleus of the new orchestra. The new conductor was Frank van der Stucken.

The idea of these new concerts originated with Miss Helen Sparrman, Honorary President of the Ladies' Musical Club. Miss Emma L. Rooder and Mrs. William Howard Taft were also leading spirits in the undertaking. A Board of fifteen women was formed, and the guaranty fund for the first year was \$15,000. The first President of the Association was Mrs. William Howard Taft who retired when Chief Justice Taft was appointed Governor of the Philippines. Succeeding presidents were Mrs. Christian R. Holmes who remained in office thirteen years, and Mrs. Charles Phelps Taft.

The Early Conductors

FRANK VAN DER STUCKEN served as conductor until 1907, when the orchestra was disbanded because of labor troubles. In 1907, visiting orchestras were brought to Cincinnati, but in 1908 no concerts were given. During this year, however, a guaranty fund of \$50,000 yearly, for a period of five years, was secured by the directors of The Cincinnati Symphony Orchestra Association Company, for the purpose of founding a permanent orchestra. Leopold Stokowski was engaged as conductor, and ten pairs of concerts were given during the next season (1909). The next year, six popular concerts were added to the schedule, and in 1911-1912, the orchestra gave twelve pairs of symphony concerts and six popular concerts.

After the resignation of Mr. Stokowski in 1912, Dr. Ernest Kennel was selected. He remained till 1917, and Walter Henry Rothwell, Victor Herbert, Henry Hadley, and Carl Gottlieb, and Eugene F. Ysaye appeared as guest conductors, for the remainder of the season. The triumph of Ysaye at the final concerts and in the May Festival of 1918 was so striking that he was made permanent conductor. This post he held until 1922.

Beginning with the season of 1922-1923, the young Hungarian, Fritz Reiner, was conductor for nine seasons, and brought the ensemble to a high standard of finish and artistry.

Eugene Goossens conducted one pair of concerts as guest conductor in 1929. He was made conductor upon the retirement of Mr. Reiner, as well as musical director of the Cincinnati Musical Festival Association. His sterling musicianship found widespread appreciation in the musical world. In 1931, Mr. Goossens is a player of violin, viola, piano, has played in orchestra, and conducted choruses, opera and orchestra, in addition to his work as conductor.

The number of concerts given by the Cincinnati Symphony Orchestra has varied somewhat, according to the work entailed by the Festival, and in the number of popular concerts. In 1915 there were fourteen pairs of concerts and ten popular concerts. In 1928-1929 the number of pairs of concerts was raised from fourteen to twenty. This gave opportunity for more rehearsals, greater improvement in the standard of performance, and considerable enlargement of repertoire. There were six popular concerts in 1928-1929, and they were then discontinued for two years, but will be revived during the next season.

Children's Concerts

YOUNG PEOPLE'S CONCERTS were inaugurated in 1920, with Mr. Reiner as conductor. Later Mr. Ralph Lyford was in charge of this series, and was made assistant conductor. He was succeeded by Rudolph Thomas and by Vladimir Bakalnikoff. In 1930-1931, Ernest Schelling conducted and lectured at three of the concerts, and Mr. Schelling conducted two. Interpreters for the children have been Thomas James Kelly, Miss Helen Roberts, and Mrs. Nina Pugh Smith. The increasing importance of children's

concerts led those who controlled the destinies of the orchestra to make special efforts in connection with the series of 1930-1931, and in consequence the attendance was doubled in size, the first effective cooperation of the schools was brought about, and a conscious program of building future symphonic audiences was actually begun.

The concerts were given, first in Pike's Opera House, then in Music Hall. In 1931, the new Emery Auditorium became the home of the concerts. The young people's series and the popular concerts require the larger seating capacity of the Music Hall.

The number of players in the orchestra has fluctuated between sixty and over a hundred. The present number is ninety. Loyal and enthusiastic members of the Association have made most generous gifts for the maintenance of the concerts. conspicuous names are those of Martha C. Dow, Mrs. Nicholas Longworth (Susan Walker) and Mrs. Victoria Hoover. The vision and the devoted generosity of Mr. and Mrs. Charles Phelps Taft assured to the orchestra permanence, through the founding of the Cincinnati Institute of Fine Arts.

Above Box Office Receipts

EVERY symphony orchestra which has devoted itself to maintaining the highest standards in music and has never accepted a drop in the quality of its work, during the next season (1909). The next year, six popular concerts were added to the schedule, and in 1911-1912, the orchestra gave twelve pairs of symphony concerts and six popular concerts.

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Donors of the Institute

TO THE END that such an institute should be established, Mr. and Mrs. Taft offered one million dollars on condition that two and one-half millions be raised for the endowment fund through popular subscription. A group of men of high civic ideals, and of various backgrounds in business and cultural life of the city incorporated the Institute; the campaign was successfully conducted, and, in the Spring of 1920, the building was turned over to the Institute, and has, since then, been operated by a board of trustees appointed by the President of the Institute.

Shortly after the Institute began to function, it was deprived of the presence and support of the Tafts through their deaths. But to them Cincinnati owes this

splendid civic institution, a possession of all its people.

The officers of the Cincinnati Institute of Fine Arts are: William Cooper Procter, President; George H. Warrington and Louis T. More, Vice Presidents; Maurice J. Freiberg, Treasurer; and Lucien Wulfin, Secretary. Herbert G. French is Chairman of the Board of Trustees of the orchestra.

(Other articles upon the great symphony orchestra of the world will appear in later issues.)

The Slighted Finger

By CARL W. GRIMM

THE proper use of the thumb is the foundation of all good playing, and modern technique requires that every finger be properly trained.

Yet that short, thick finger of the hand is often neglected in piano practice. This finger is the "slighted" finger, differing from the others in that it has but two phalanges. It is naturally a most tractable finger, and in consequence its training is only too often left to chance. But when one performs awkwardly on the keyboard, one is said to "thumb" the piano. On the early keyboard instruments the thumb was hardly ever employed. Formerly the marking of the thumb "X" and the succeeding fingers, "1, 2, 3, 4," was known as the "American" fingering. It was really the old German method of fingering in Amerbach's "Orgel und Instrument Tabulatur," 1571, except that he indicated the thumb by a nought ("0") instead of by "X."

By employing the thumb in a systematic way, Johann Sebastian Bach, a pathfinder

in many fields, developed that scale fingering which was adopted throughout the world. Subsequently this marking of the fingers was called the "European" or "Continental" fingering.

Now in order to have the piano technique "under one's thumb," this member requires intense training. Several theoretical studies are mentioned now and then in instruction books. But most of them restrict themselves merely to the thumb. This is not right. They should include all the possible combinations with the other fingers in all kinds of intervals on white and black keys. A most valuable and distinctive work on this subject is "Thumb Studies," by Leo Paetz. In it is treated all possible ways (not only those which occur in scales and arpeggios) of passing under the different fingers with the thumb, passing over the thumb with the other fingers.

The earnest student will never omit his thumb practice.

Teach All Keys in the Early Grades

By FREDERICK A. WILLIAMS

PUPILS taking second and third grade work should be taught to play in all major and minor keys. This is not a difficult matter if the work is properly arranged and graded. Key signatures of four, five and six sharps should become familiar to the young pianist, and, if taught in the early grades, will cease to look as formidable as they did to pupils of the old school. In the writer's book of "Short Pieces in All Keys," a course of lessons has been arranged which will teach the pupil to play in all keys in what will be found to be a most interesting way.

These study pieces are graded so that those written in the more unusual keys are more difficult to play than those in the more common keys. The sharps and flats keys alternate throughout the book, so that the pupil does not take all the sharp keys before beginning with the flat. Each piece is first given in the major

key, followed by one in its relative minor, the scale and triad being given before each piece. These should be memorized together with the key signature; the little pieces should also be memorized when the pupil has learned to play them from the notes.

If the work given in this book of "Short Pieces in All Keys" is thoroughly mastered, the pupil should be able to play in all major and minor keys and know all key signatures. This, of course, is a very important part of music study.

It would seem that if more teaching material for the early grades could be written in keys consisting of one sharp and one flat it might be a good thing. When all keys are taught during the early stages of piano study, the pupil will never have that fear of playing pieces with many sharps or flats.

The Piano Accordion Band

By COXWELL LONGYEAR

THE piano accordion band appeals to boys especially and is a means of arousing interest in piano work. Boys are usually afraid that they may be considered "sissies" if they take to music study seriously in the early teens and the band idea may be used to overcome this trait. The gang instinct may be turned to good account. At first, individual instruction should be given under a competent teacher, one who is especially interested in boys. Then the boys may be taught in small groups, and finally, in a full fledged band. This method of interesting boys has proved

successful in some communities where it has been tried. The accordion band is attractive uniforms, is an attractive organization for any community. Often bands of two nearby communities unite under one leader and furnish a concert every week while music including classical and semi-classical arrangements for this instrument. Regular radio programs meet with merited response. It is especially interesting to see that it is an especially fine project for interesting boys in music.

- SELF-TEST QUESTIONS ON MISS LEONARD'S ARTICLE
1. What was one of the earliest signs of musical interest in Cincinnati?
 2. What woman originated the plan of the "Cincinnati Musical Festival"?
 3. Name four important conductors of the Cincinnati Symphony.
 4. When were the Young People's Concerts inaugurated?
 5. To the generosity of what two people may Cincinnati be said to owe its Symphony Orchestra?

Conducting a Practical Studio Piano Contest

By KEITH WALLACE

EACH YEAR, throughout the musical world, there are thousands of music students who enter clubs, schools, and state music contests and young artists who participate for scholarships offered at the different conservatories and for the awards offered by the National Association of Music Clubs, the Atwater Kent Radio and other similar organizations. Of these many participants only a small percentage win, and these winners in most cases have won not because they outranked their competitors in talent nor because they worked a great deal harder but because they have known how to study systematically for a contest.

While this article has been written with pianists specifically in mind, in general it can be applied to singers, all classes of instrumentalists and groups such as string quartets, ensembles, orchestras and bands.

The three indispensable rules for the preparation for a contest are:

- I. Start in plenty of time.
- II. Be sure that the music is within the range of your capabilities.
- III. Study consistently.

Starting in plenty of time means beginning work as soon as the contest pieces have been selected. The numbers are generally announced from three to nine months previous to the actual contest. It is folly to hope or to expect to win a contest when your competitors have been working twice as long as you have.

Concentrated Practice

YOU MUST work consistently. Most contest pieces are difficult enough to merit all your attention for the time being. If the contest piece or pieces are supplemented by your regular scales and by appropriate finger studies and additional sight reading, you will have plenty to practice several hours a day, the time of which, depending upon the age of the student, may be divided into two periods.

The music must be within your range technically and artistically: an average child of thirteen would not be mature enough to give a sincere and understanding interpretation of a Beethoven sonata and would be lacking in technique.

When you are studying a piece for a contest, you cannot afford to be content with yourself. Learn the exact notes the first time and finger it correctly from the beginning to the end. Do not "unlearn" in the end. If your trills, octaves or arpeggios are not as good as they should be, practice them until they are.

Octaves and Trills

THE EXERCISES Nos. 11 and 12 in Book I of an unnamed "Fifty Studies for Piano" are splendid for trills. If these were played five or ten times a day for six months you should be able to trill with little effort. Karasik's "School of Octave Playing" contains studies excellent for octaves. There are many fine books for the different phases of piano technique, and the student should select one according to the requirements of the individual. One book that is to be highly recommended is "The Technique" by Carl Eschmann-Dummr. This book of about a hundred pages contains thousands of exercises on all phases of piano playing from the very simplest to the greatest degree of difficulty. The book is

divided into twenty grades, and any three or four of these practiced faithfully would go a long way in developing finger facility. Rudolf Ganz, who is recognized as one of the finest modern technicians, has used this book for a long time and recommends it for building a strong finger technique.

The Easy Attitude

YOU MUST have absolute freedom and ease in your playing, if you expect to win a contest. There should be no tension in any part of the body, and the wrist particularly should be loose. To achieve this, take such a composition as Rachmaninoff's *Melodie* or *Prelude* in C \sharp , Chopin's *Prelude* Op. 28, No. 3, or MacDowell's *A.D. 1663* and practice it slowly, shoulders down and the weight of the arm falling from the shoulders onto the keyboard. After the chord has been played, raise the forearm at wrist level so that it lifts the hands slightly above the keys. Then drop onto the next chord. The movement will be in the arm rather than in the individual fingers. This method of playing requires the minimum of physical effort and at the same time produces a deeper and more beautiful tone.

When the music is within the range of your capabilities, it can be achieved in one of these pieces at an increased tempo, it can be applied to the playing of the contest piece. It is probably the one point that the judges will grade you most on will be your interpretation.

Interpretation may be studied from several different angles. The first method is to hear a well-known artist perform it and to pay close attention to his shadings, tempo, pedaling, and so forth. Of course it is not always possible to hear a selection performed first hand just at the time you want it; however, many of the numbers that are selected for contests have been recorded on phonograph records. Very often, as in the case of the best of the classical music, you can hear several interpretations in this manner and can make your own conclusions and comparisons.

The Spirit of the Day

HOWEVER, if the music has not been recorded, the next best thing that you can do is to study the life of the composer; for the period in which he lived has a great influence upon the rendition of his compositions to-day. For instance, the piano in the time of Mozart and other classic composers was a very delicate instrument with a thin, almost bell-like tone; consequently the playing of classical numbers on our modern piano must be light and with very little pedal, and in no case is there necessary for a clashing fortissimo. Ask yourself these questions: "When did the composer of this piece live? What was his nationality? Was the instrument used by him the same as the one that I am playing on it? Was he a classic, romantic or modern composer? Was his music a whole new thing? Was it Schumann? Brilliant? Melodious? Quiet? Melancholy? Is this particular piece characteristic of most of his compositions? Is it fast or slow? Is it, as a whole, piano or forte? Sparkling or quiet?"

Ask yourself questions about the piece which he has composed and then, when you think it should be interpreted; then discuss it with your teacher or anyone that you may know who has studied it also. Sometimes there are several editions of important sonatas, concertos, and other of the larger compositions that throw a light on the composer's intentions and that particular selection. When you first start to study the piece it is well to take a pencil and to mark the first and second themes whenever they appear, and to mark all the changes of key.

Final Touches

THE NEXT thing for you to do after you have worked the piece carefully from a technical and aesthetic standpoint is to play it for others as often as possible, on different pianos and under all kinds of conditions. This will help you to make yourself adaptable to the situation and will develop your self confidence. It is nothing to be ashamed of to work six months on one number: remember that the compositions that the great musicians play in their programs have, in most cases, been on their repertoire for many years.

About a month before the contest criticize your playing daily on the points on which you must be graded.

1. MEMORY. Can you play all the themes of the piece starting from the end? To make sure that you are not perfect, it is wise to play it through very slowly, watching the notes carefully, because, when you have practiced a piece for some time, little inaccuracies are likely to creep in. If the selection is a concerto, how is your ensemble? Do you keep together in the tricky passage such as those that have awkward runs or syncopated rhythms?

Are you sure of the interludes for the second piano?

2. RHYTHM. Do you have any trouble playing with the metronome? The metronome, by the way, should be used only to check up on the rhythm; the continual playing of the metronome may lead you to your own sense of rhythm. A perfect rhythm does not mean only playing exactly with the tick of the metronome, but also having all the notes within the beat spaced correctly. For instance, the measure at "A"

"Concerto in C minor, No. 3") should not sound as represented at "B."

Such passages as the foregoing and those containing two against three, three against five and other irregularities in rhythm must be accented in accordance with the composer's intention.

3. TEMPO. Can you play the piece with the metronome mark given? Is the metronome mark authentic? In the case of Bach and Beethoven, the tempo of some of the classic composers, the mark was made by the publisher many years later and cannot be regarded as being exactly in accordance with the composer's intentions. In case several markings are given, choose the one that suits the character of the piece best.

4. INTERPRETATION. Whether you should take the expression signs literally or freely is a matter of personal opinion. Arturo Toscanini conducts orchestral works exactly as they are printed; with him piano has to be played *piano* and not *mezzo piano* or *pianissimo*. On the other hand Mendelssohn demands a greater range of dynamics and under his direction the music appears more colorful. Each has his own technique. For a piano contest it is advisable to follow the signs carefully, but, if they are scarce, color the music slightly to avoid having it sound "stale." For instance, if a chord is repeated several times in succession make a *crescendo* or a *decrescendo*, or, if a motive is repeated, vary the tone quality. Always bring out the melody line, and if it is a concerto, the selection is a Bach figure, make each voice clear and distinct.

5. PEDALING. Do you use the pedal to a full advantage? Tasteful pedaling can create superb and unusual effects. A theme that is repeated can be greatly enhanced if the *pedal corda* is used once, chords or individual notes held by the *seconda corda* are effective as are chords played with a syncopated pedaling. By the way, if you have ever seen a pianist without any pedal are refreshing.

6. TONE. Can you hear your melody distinctly? Is it rich and as singing as you can make it? Practice the melody alone with accents on the first beat. Are your turns and ornaments clear and voluble, the body of the melody together and are all the notes sounded?

7. TECHNIC. While, of course, the sound effects are what count most in the end, you must be alert to the importance of these effects if you have a good dependable technique. While the more important phases of technique have already been discussed, there are many other details to be kept in the fingers curved, and undesirable movements, such as nodding the head and bowing the body, which are always noticed by the judges.

8. PHRASINGS. Are you sure of the shurred phrases, the legato and staccato passages, and the phrasing of the music to the interpretation. Often, when an artist has played an especially beautiful line, he will make a slight but definite pause, and the audience will order to let the beauty penetrate into the minds of his listeners.

Common Sense

DURING THE two or three weeks before the contest, don't try to play the piece in order to bring it to the top.

(Continued on page 203)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

ATTACK OF THE REDSKINS

By HAROLD LOCKE

A typical boy's piece. It opens with a new dance, the tom-tom bass played staccato against the melody in the right hand which alternates staccato and legato. The cavalry arrives for the fray in the key of F minor. The march rhythms, showing that the Redskins have "bitten the dust," according to the best traditions of boyhood, and that the soldiers are victorious.

VALSE LEGERE

By EVANGELINE LEHMAN

A very graceful waltz which, despite the fact it covers a wide range on the keyboard, lies most comfortably under the fingers. It is suggested that the left hand be pedaled as it is phrased, that is, down on the first beat and off on the second. The right hand should be played lightly throughout the first theme, using just enough finger action to give sparkle and clarity.

The second theme in the dominant key is somewhat slower. The theme this time is played with the left hand while the right provides an interesting accompaniment in passing back and forth. As much resonance as possible should characterize the second theme to contrast against the flowing passage work of the first. The dynamics are clearly marked, as well as the metronome guides for the tempos.

OLD PINES

By E. A. BARRELL, JR.

This beautiful composition of Mr. Barrell's should be played in the style of an improvisation. The melody first appears in the cello section of the piano against sustained harmonies and pizzicato bass. The treatment should be *matrisero*, in keeping with the ghostly quality of the poem. The rhythmic line in this music is very elastic. The meter, too, constantly changes from four-four to five-four and then to three-four. Emphasize the climaxes, especially where the composition builds to *Grandioso*. From this point the mood drops in intensity until the final *ritardando* ends on a broken chord played *pianissimo*.

GLAD EASTER BELLS

By WALLACE A. JOHNSON

This piece opens and closes with a passage in sixths divided between the hands and played in bell style to imitate chimes. A certain blurring with the pedal, if not overdone, is permissible in playing this section. The following part in three-two time is to be played in the style of a hymn. Resonance and legato are most necessary here, as much as possible like an organ. It is suggested that each chord be pedaled separately.

PIERRETTE'S DANCE

By LOUISE C. REAR

Miss Rebe has called to mind the ever lovely figure of *Pierrette* to title this graceful little *air de Ballet*. Remember the lightness of her dancing feet, in playing the little rhythmic figures of the right

hand, especially the groups of sixteenths which should be played with shallow touch and rolled rather than fingered. Due attention should be given the two-note phrase in measures 8, 12, 16 and 20. Release the pedal exactly as marked; it helps fortify the rhythm. The second theme, while preserving the same rhythmic pattern as the first, is in the sub-dominant key and is played with less total intensity than the first theme. The success of the performance of this number depends upon lightness in partnership with sharp rhythmic definition.

SHRAPNEL

By MILBRED ADEAR

Here is a brand new title for a piano key-board one which should appeal to the imagination of young students. The passages in thirty-second notes divided between the hands should be made to zip up the key-board in a manner suggestive of flying shrapnel. Needless to say, these runs should be rolled rather than fingered and should approximate in sound as far as possible the glissando passages which make their appearance later. In playing glissandos it will be found advisable not to press too deeply on the keys. A shallow touch with even pressure gives best results. The flesh below the finger nail should not be allowed to touch the keys; otherwise a glissando may prove as disastrously uncomfortable as gliding down the old cellar door.

DANCING SPARKS

By WILLIAM SCRIBNER

Mr. Scribner's sparks dance in triplet groupings throughout this piece. The right hand employs finger legato while the left does a bit of dancing on its own from the low bass notes to the upper supporting harmonic. The finger work is absolutely essential to a sparkle-like performance; therefore it is advisable to practice this piece at first quite slowly with well raised fingers, later "loosening" the finger motion as speed develops.

BELLS OF OLD ST. PATRICK'S

By VICTOR STOKES

Playing chimes on the piano is a real thrill for youngsters—and for some children of a larger growth, too, for that matter. Here is a piece with the chimes all written out and ready for them. Play as indicated with the pedal held down continuously. Give the left hand more prominence than the right, since the melody really lies in the upper notes of the left

hand. The right hand chords are built on the overtones, so striking a characteristic of bells. The melody makes its second appearance in broken chords, reverie style, after which follows a short section played *religioso*. Then the D.C. sign points one back to the beginning, and when the chimes ring out once more, and so to *Fine*.

ABOUT THE SHIPS AT SEA

By JAMES ROGERS

Mr. Roger's text reads, "Not too fast, with a rocking motion." To obtain this effect play the two-note groups in the right hand with the drop-roll attack—that is, drop on the first eighth and roll inward and upward in playing the second. The second theme, of course, is intended to imitate the gentle rolling of a ship at sea. This gentle rocking motion persists throughout the piece, as apparently no storm is encountered. The second theme is in D minor and is built for the most part on broken chords.

EXCERPT FROM CONCERTO, Op. 54

By ROBERT SCHUMANN

The Schumann concerto is unquestionably one of the most beautiful ever written for piano and orchestra. This excerpt is arranged to include both piano and orchestra parts. Play the introduction with much fire and sweep. The word "sweep" may here be taken literally, since the two chords—the sixteenth and the following eighth—should be played with one sweep of the arm throughout the introduction.

Follows then the first theme, quiet but very resonant, with a little emphasis given the upper notes in the right hand. Beginning with the last half of measure eleven the theme lies in the upper voice of the left hand, ornamented with the right hand figures in groups of five which should be rolled and thrown off. Be careful to observe the phrasing in the section beginning measure 24. A climax is building in this section and reaches its apex in measure 33 (last half). In the original this is the *tutti* played by the orchestra. Phrasing is again of utmost importance in the section beginning with measure 40. The rhythmic swing is dominated by the two legatos followed by two staccatos which keep up with the first theme heard this time in the key of the relative major.

MINUET ANTIQUE

By G. KARGANOFF

This is a very interesting piece for piano written in minuet form. The first theme is to be played *non legato* and with all

possible grace. The five-note groups of sixteenths which appear in the right hand are to be played in sprightly fashion, but not hurried. It is well to keep in mind the qualities of staidness and grace as inseparable from the minuet.

Beginning with measure seventeen the legato made marked contrast with the staccato which has gone before. At measure 25 the first theme reappears, heard this time in the key of the relative minor. The third or trio section lies in the key of E flat minor, tonic minor, after which *D.C. sin al Fine* as indicated.

SARABANDE IN E MINOR

By J. S. BACH

This *Sarabande* is taken from the "Fifth English Suite for Clavichord." It is a polyphonic style like most of Bach's music for the clavichord and calls for nice control on the part of the performer, since each voice moves in counterpoint to another, independently, yet both blended to form a perfect whole. Aside from its beauty, Bach's music is most interesting from the structural standpoint since it is absolutely perfect in form, each and every note having its own significance. A most beneficial practice would be to play each voice separately before playing together. This procedure has a direct bearing on the performer's conception of the work as a whole.

BZZZ

By WILLIAM HODSON

In this number Mr. Hodson has presented an intriguing example of legato playing for young students. When properly brought together the passages give a drone effect suggestive of humming wings.

In the second theme, measure 20, the left hand plays with sustained legato while the right notes off the two-note groups which are slurred.

PUSSI! PUSSI! PUSSI!

By MAXA-ZORCA

A Grade I piece descriptive of its title. Be sure the first two quarter notes are played staccato, followed by an accent on the third beat. The groups in eighth notes are to be played legato.

HIDE AND SEEK

By BENJAMIN ROSE

A piece with the Irish flavor which makes it appropriate for programs or lesson assignment about the date of St. Patrick's feast. It is written in jig style and is to be played in a lively manner. Good finger work and care not to blur with the pedal are necessary for an acceptable performance of this little number.

MARKET DAY IN KERRY COUNTY

By BENJAMIN ROSE

A piece with the Irish flavor which makes it appropriate for programs or lesson assignment about the date of St. Patrick's feast. It is written in jig style and is to be played in a lively manner. Good finger work and care not to blur with the pedal are necessary for an acceptable performance of this little number.

RETURN OF SPRING

By M. L. PRESTON

The title suggests naturally a certain freshness of interpretation for this piece. The first theme is in G major, the second in the dominant D major, and the trio in the sub-dominant C minor. Notice that in the trio the theme lies in the left hand.

THE ETUDE

THE ETUDE



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

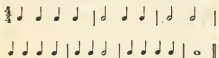
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Values of Notes

A pupil of six is having a difficult time hearing note values. Can you suggest some book which emphasizes this subject?—M. B.

Give the pupil plenty of drill in counting and tapping out simple rhythms from hearing you play them. After she has learned to count the following rhythm, for instance, with a distant accent on each first beat:



she may apply it to the complete rhythm of *Patty Patty Polk* (See "Playtime Pieces for Children," by F. Flaxington Harker). For additional work along this line I refer you to "Spelling Lessons in Time and Notation," by Mathilde Bilbro.

Advertising for Pupils

I have the privilege of circulating reports to the schools for a talent test. The first three who receive a certificate of honor will be entitled to a half-hour lesson in piano technique, free of charge. How would you give a talent test if you were I, and how would you all out a report card for them? Where would I be able to get such cards printed?

I teach Crosby's "Velocity Studies," then the Bach "Inventionally the 'Well-Tempered Clavichord.' All of these I have memorized, and I am now at work. Do you think I would be capable of teaching in a large conservatory, if I could get such a position?

With eight pupils you have a good start; and by such methods as you suggest you ought to increase your class rapidly.

The report cards sent me an excellent device. For the talent test, I advise you to hear each pupil play by himself, marking him on the following points, with one hundred per cent as the maximum for each, finally dividing the total by six. Require him to play music which is well within his grade and which (except in the sight-reading test) he has sufficient opportunity of studying.

Data for report cards:

1. Accuracy of notes
2. Time and rhythm
3. Phrasing
4. Tone-quality
5. Expression
6. Sight-reading

Any reputable printer ought to be able to furnish these cards for you, if you explain to him exactly what you want.

You are devoting more time to piano practice than is good for your health. I advise you to spend an hour or two of this time in outdoor exercise.

The "Well-Tempered Clavichord" furnishes a splendid background for any advanced piano work.

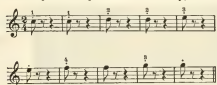
You ought to be able to teach in an institution providing, of course, that you can

secure such a position, which is a difficult thing to do in these days. Put your chief efforts on your own piano study and teaching, trusting to your growing class of pupils to the rest!

Staccato Touch, Pleasing Pieces

1. I would like to know a simple method of explaining to beginners the "staccato touch" to beginners. I have a pupil who wants to learn only the pieces she likes, which I think is all right to a certain extent; but the teacher wishes to give new pieces to benefit a pupil. What would you suggest?—M. M.

1. Explain to the pupil that a tone staccato when it ceases the instant that it is heard. To cultivate a staccato touch, let him place the fingers of his right hand on the keys: Middle C, D, E, F, G. Now let him sound the C by pressing the thumb quickly, straight down into the key. As the latter is sounded, the pressure should be released, so that the finger rises instantly up on the key, finally resting on top of it. Play each key twice in this way, thus:



Other five-finger exercises may be treated in this way, as you like.

2. A pupil is of course more likely to practice well music that is pleasing to her. I should impress on her mind that she is the Doctor and that the medicine which you give should be taken according to directions, whether it tastes good or not. Also tell her that the harder she practices the music that you give her the sooner she will be through with it.

Meanwhile, however, consider her tastes, and try to give her pieces which she will

probably enjoy. If a piece progresses badly and is evidently ill-adapted to her fingers or her mind, don't push the matter too far, but quietly lay the piece aside without insisting on the finishing touches.

Rote Singing, Memory Work

1. Children in the first and second grades are taught singing entirely by rote. How long may piano pupils be thus occupied? I have a pupil twelve years old whose ear is especially good, yet she does not memorize easily. She has studied for nearly three years. Should her memory work be mechanical or based on careful analysis of the piece assigned?—M. M.

1. Rote-singing, excellent for vocal work, has little to do with piano study, which is necessarily occupied with the reading of notes. Hence I should emphasize note reading from the time that piano study is begun.

2. Several mental processes are involved in memorizing piano music, of which the most effective and accurate consists in memorizing the finger motions. Begin with short sections—perhaps with a measure, a half-measure, or even, in complicated music, with the part for each hand by itself. From this, gradually build up phrases, and finally complete musical sentences. It is better to work in this thorough fashion than to memorize by ear, which often involves many inaccuracies of execution.

A System of Teaching

I would like your opinion about my mode of teaching, which is as follows: I begin with a very small beginning, as John M. Williams' "Very First Steps" and "First Steps in the Piano." Then I follow it, I then put the studies in "Piano for the People's Primaries," then his Op. 120, then the studies in Op. 169.

For the child from nine years up, use Williams' "First Steps in the Piano," then directly Duvernoy, and so forth.—M. H. J.

The value of such a system depends on (1) whether the music which you use is really good; and (2) whether it works well with the pupils. Evidently from your experience you can answer "yes" to both these questions. It is wise to have a system of instruction that you can rely on for general use; but I should always be ready to try out other materials and to substitute them on occasion, if such a procedure is conducive to variety or interest. For the small beginners, for instance, the book, "Music Play for Every Day," is particularly attractive and may be followed by "Happy Days in Music Play."

Stiffness in a Single Wrist

I have a problem that is causing me considerable trouble in playing and practicing, namely, stiffness, at times my right arm becomes tense, not from too much practice or from playing out from a sort of mental tension. Then, after releasing my playing, the tension goes automatically into the left wrist, which is as stiff as a board. This tension I do not feel in the wrist but I hear a strident tone. I find it easier to relax my right wrist than pieces than on those which I have practiced. I am sure that the relaxation exercises for a while.—R. G.

If you find it difficult to relax both wrists at once, try practicing with one hand at a time, perhaps for a week or two. There are a number of pieces written for a single hand on which you might work, such as Scriabin's *Nocturne*, Op. 9, No. 2. When your feeling of relaxation is complete, try introducing the part for the other hand perhaps for only a few measures at a time, stopping as soon as a sense of stiffness is felt. Stiffness of the wrist is fatal to good playing, and I should never allow it to occur or to continue if it appears.

It is a good plan to test the condition of your wrists frequently by holding down one key at a time, meanwhile repeatedly raising and lowering the wrist as far as it can possibly go in either direction.

Hands of Small Compass

I have a little girl ten years old who has studied piano with me for the last three years. She is a very talented child but has such small hands that she has had to learn to play numbers with very much small hands. I have heard of some learned composers like Mozart's *Rondo* with such small hands. I shall appreciate your mentioning some technical suggestions for such other works of about this grade that can be played with small hands to leave out octaves, and so forth.

There is considerable music of high grade, such as the *Rondo* which you mention, which is perfectly practicable for small hands. I may mention especially: J. S. Bach, "Two-part Inventions" (nearly all of them); K. P. E. Bach, "Solège"; Mozart, "Sonata in C Major"; Schumann, "Album for the Young," Op. 68 (containing many charming bits).

For technical work, I refer you to Leimann's "Fifty Inverse Studies," Op. 37, which are written especially for small hands.

CHRISTOPHER WILLIARD GLUCK AT THE COURT OF MARIA THERESA

FASCINATING PIECES FOR THE MUSICAL HOME

ATTACK OF THE REDSKINS

Here is a descriptive Indian number which boys in particular will tackle without any urge on the teacher's part, Grade 3.

Indian War Dance

Lively M.M. ♩ = 116

HAROLD LOCKE

Indian War Dance
Lively M.M. ♩ = 116

Arrival of Cavalry
Vivace

Battle of the Indians and Soldiers
ff ferocious ma marcato giusto

The Cavalry

is victorious

The Problem of the Baby Violinist

By ELLEN BERNHOFT

ONLY WITHIN the last few years has it become at all common to commence the study of music before the average age for entering school.

It is, perhaps, more common to start young children on the piano, but it has been demonstrated, also, that a child of three or four can make splendid progress in the study of the violin. This instrument, indeed, is to be had in sizes suitable for very tiny children. We are all more or less familiar with the three-quarter, half, and even quarter size violins, but there are also the eighth, sixteenth, and thirty-second sizes. These are not toys but small sized instruments, perfect in every detail. Shirley Louise, before the age of three, showed an unmistakable desire for a violin. She would stand beside an older sister during the latter's practice period and saw away with two sticks, sometimes for the greater part of an hour.

Santa Claus brought the "little fiddle" (an eighth size) and lessons were commenced when Shirley Louise was "half past three," under the weekly supervision of Professor T. To Mother was delegated the daily practice-lesson for teaching Shirley the proper position of the instrument, and the basic fundamentals of music, and further carrying out the instructor's direction's regarding technique.

The first lesson consisted of the child's learning to print the letters E, A, D, G, the names of the open string notes of the violin. At first, she tried with Mother guiding the little hand, but very soon she formed the letters readily, by herself. E was the straight post, with one, two, three lines; A was the roof of a house, with a cross-piece nailed across the front; D had a straight back and a little round tummy; and G started out to be a round ring, but changed his mind, and decided to stop and build a table. These were the associations used with each letter. A blackboard proved invaluable for making illustrations. The next step was the introduction of the staff. But this was not done until Shirley Louise was able to print any of the four letters as soon as called and name them readily whenever she saw them. She soon learned to recognize these letters on sign-boards, calendars and papers.

Where the Notes Live

SHE QUICKLY learned that the staff is composed of five lines and four spaces, pretending that the lines and spaces were streets, with all the E's living in the fourth space, the A's in the second and so forth. A whole note was drawn in the fourth space, and Baby was told that this was E's house. A tiny letter "E" was printed inside the note. Thus, A's house was a whole note on the second space; D lived in a little "whole-note-house" in the space below the staff. And then Mother had to make steps (the two ledger lines below the staff), and G was put in his little house in the basement. During the time our little student was being taught this blackboard work, she was also becoming familiar with the violin. She learned to name the different parts: scroll, bridge, finger-board, tail, pegs and so forth, as they were pointed out to her, and also learned the names of the strings and to distinguish their different sounds.

All this was as interesting to the child as any game that might have been devised, and several times during the day

she would say, "Mother, let's do my lesson now."

After the child progressed thus far with the blackboard work, and familiarized herself with the violin, the next thing to do was to have her associate the notes, E, A, D, and G, on the staff, with the strings on the violin. So Baby was taught the proper position in holding the instrument, the placing of the right hand thumb against the side of the finger-board, and the picking of the string whose "little house" (or note) appeared on the staff, counting 1, 2, 3, 4, for each note. While Shirley Louise was learning the picking position, great care was taken to keep her left hand position correct. The accomplishment of this aim was materially aided by a little glove-finger tucked to the neck of the violin, in which was inserted the thumb each time the instrument was taken up.

In order not to tire the little student by too long periods of work with the violin, the black-board work was alternated with the use of the violin, the danger of fatigue being thus eliminated.

The next step was the introduction of half notes and quarter notes (blackie notes, we called the latter) with their time values; also the whole, half and quarter rests. The following little diagram made the time values of the different

notes easy to understand, even when the eighth note was introduced.



Four apples in a bag, for the whole note, two for the half note, one for the quarter note and only one-half an apple for the eighth note. Baby once remarked, "The little black kitten looks just like my blackie notes, when he puts his tail up; so we can call him 'Blackie Note'."

The measure bars were "fences" dividing the staff into "yards," and so many "counts" had to stay in each yard, according to the time signature, whether common time, three-quarter, or whatever it might be.

"Fifty Easy Melodies for the Violin, Book 1," by John Craig Kelley, is excellent for the young pupil, starting as it does with the open strings and in a gradual way bringing in the first, second, third, and, finally, the weak, little fourth finger.

In teaching the number designation of the different fingers, Mother found it expedient to draw smiling little faces on the little finger nails, thus giving to each little

finger a separate identity, as his name was first, second, third or fourth. The corresponding numeral was used also. Of course, little Mr. First Finger's job was to play A on the G string, E on the D string B on the A string, F on the E, and so on with the other fingers in turn. All this was absorbed very, very gradually, and yet, almost before one realized it, little first, second, third and fourth fingers had learned to stand straight on their little tips, on the different strings, and these new notes were introduced upon the staff and their names as easily learned and recognized as the open string notes had been.

The Strings Welcome the Bow

A GREAT event was the introduction of the bow, with very special attention to the proper positions of the curved thumb and the placing of the fingers of the right hand. The practice of holding the violin between the chin and the shoulder, with the left arm at the side, and drawing the bow straight from the frog to the tip developed flexibility in the little wrist and good tone quality, as well as the necessary strength in holding the instrument.

From the very beginning, Shirley Louise learned to sing her little pieces and has associated the notes with tone, enough anyway to succeed quite well in singing simple melodies by note. She listens carefully to intonation, and the little fingers respond quickly when she detects a tone off pitch. It is surprising how the little violin has developed tone quality in response to the use it has received, and, incidentally, through the substitution of an aluminum D string which Shirley discarded from her full size violin, in place of the gut D which was on the small violin.

Although Professor T. insists on her counting aloud, when practicing, Shirley Louise has a well developed sense of rhythm and seldom makes a mistake in time, even when playing a piece with the piano for the first time.

Her Own Songs

SHE THINKS that every piece must have a meaning; and a story, real or fancied, goes with each one. She thoroughly enjoys having Mother sing the words to *Flow Gently Sweet Afton*, and asks countless questions about "My Mary" and the "murmuring stream." She is intensely interested, also, in the story of John Howard Payne's *Home Sweet Home*, and the association of *My Country 'Tis of Thee* with the love of our Country and our Flag. Her own imagination supplied beautiful little themes for *Prayer* and *Evening Song*. The other evening, while watching the sunset tint the sky with crimson and gold, which faded into the softer shades of pink, she sang *Evening Song* over and over, then confided to her mother that the last long soft P was just "When the sun went to bed." It was interesting to note Shirley Louise's reaction when taken to hear the high school orchestra concert. She watched the violins to the exclusion of everything else. Then, this four year old criticized the position of one of the second violins, and scored another for not using his bow properly!

In less than a year of study, this child of four has equalled the progress of many older children, plays a great many little

(Continued on page 198)



"Which is the G String?"

VALSE LÉGÈRE

There is, in this spontaneous waltz movement, a suggestion of leaping waters as they make merry over the coming of early Spring. Commentators have noted the Chopinesque flavor of this very finished and pianistic work. Grade 5.

EVANGELINE LEHMAN

Animato
M.M. ♩ = 88

p leggiero

a tempo

più f

dim.

Meno vivo M.M. ♩ = 152

p

cresc.

f

sempre marcato

sempre f

p leggiero D.S.

OLD PINES

Permanent and ancient pines along the sky
Silently stand with rugged arms outspread;
Serenie grey ghosts, defiant and alone,
Grim sentinels among the lost hill roads.

Henry Chapin

E. A. BARRELL, Jr.

Grade 4½. **Lento con espressione** M.M. ♩ = 80

ben cantabile

mp

r.h.

con Ped. l.h.

a tempo

rall. e dim.

mp

cresc.

mf

Grandioso

cresc. e più mosso

f

molto marcato

allarg. ten.

Con fantasia

simile

Lento

Tempo I

dolce

mp

rall. e dim.

strict time

p morendo

molto rit. al fine

pp

ppp

sva bassa

A new and piquant conception of this ever popular character from French folk-lore.
Grade 3.

PIERRETTE'S DANCE

AIR DE BALLET

LOUISE CHRISTINE REBE

Gracefully
M.M. ♩ = 112

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Grade 2. Moderato M.M. ♩ = 60
quasi bells

GLAD EASTER BELLS

WALLACE A. JOHNSON

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THE ETUDE

THE ETUDE

MARCH 1934

Page 167

Teachers will find this to be an excellent medium to stimulate the pupil whose desire for practice has lagged, perhaps from the use of too many "hackneyed title" pieces. Grade 2 1/2.

Moderato M.M. ♩ = 66

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SHRAPNEL MILDRED ADAIR
Teachers will find this to be an excellent medium to stimulate the pupil whose desire for practice has lagged, perhaps from the use of too many "hackneyed title" pieces. Grade 2 1/2.

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DANCING SPARKS

WILLIAM SCRIBNER

Mr. Scribner makes himself known to Etude readers for the first time by this sprightly and capricious piece. Try to get the effect which the title so vividly suggests. Grade 4.

Con spirito M.M. ♩=138

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BELLS OF OLD ST. PATRICK'S

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VICTOR RENTON

In this piece, one can readily picture the interior of an imposing cathedral as the echoes of the chimes quaintly rise and fade in their solemn cadence, through aisles illuminated by the gorgeous colors of iridescent stained-glass windows. Grade 2.

Larghetto M.M. ♩=104

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THE ETUDE

Quasi Reverie

MARCH 1934

Pag

Copyright 1934 by The John Church Company

Grade 3.

ABOUT THE SHIPS AT SEA

JAMES H. ROGERS

Not too fast, with a

rocking motion M.M. ♩=72

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EXCERPT FROM CONCERTO, Op. 54

Known as the tone-poet of the romantic school of composition, Schumann gave to this period a new and most original piano style. The *Concerto in A minor*, from which this excerpt is taken, has found a permanent place in the repertoire of piano virtuosi because of the noble character of the themes used, and the extreme brilliancy of the work as a whole.

Allegro affettuoso M.M. ♩ = 69

R. SCHUMANN
1810-1856

Grade 7.

p subito con espr.

5 10 15 20

cresc.

25 30 35 40 45 50 55

marcato

p espressivo

poco ritardando

a tempo

p sosten.

ritardando

MINUET ANTIQUE

G. KARGANOFF, Op. 20, No. 5

Grade 5.

Allegretto grazioso

mf non legato

tr

10

15

20

25

30

35

40

45

pp e legato dim.

pp

Fine

Poco meno mosso

TRIO mp con espressione 50

mf

60

65

poco rit.

al tempo

pp

f

D.C. sin al Fine

Grade 6.

SARABANDE IN E MINOR

J. S. BACH

Andante M.M. ♩ = 80

FROM THE 5th ENGLISH SUITE

p

f

p

cresc.

10

15

20

pp

f

p

do

pp

Fine

ALL HAIL THE RISEN KING

C. B. HAWLEY

Allegro maestoso

mp *mf* *cresc.*

Lol what a ra-diant
morn-ing dawns, O'er all the wait-ing earth! The lil-y fair and
vi-o-let Are spring-ing in-to birth: The
an-gels bend-ing from the skies, Their al-le-lu-las sing: As from the dark-ness
Lord of life and love is ris'n! The trem-bling tomb is torn: A-wake, oh earth! Re-

Allegro

of the tomb, He comes, the ris-en King, He comes, the ris-en King.
joice, ye heav'n! 'Tis res-ur-rec-tion morn! 'Tis res-ur-rec-tion morn!

20

mf *Maestoso* *30* *35* *accol. e cresc.* *Last time to Coda* *rit.* *40* *p* **Tempo I** *45* *dim. e rit.* *p* *più moto* *f* *più moto* *50* *55* *fff* *a tempo* *rit.*

'Tis Eas-ter morn, Glad Eas-ter morn, Your al-le-lu-las
sing, Ye myr-iad hosts of earth and heav'n, All hail the ris-en King, Ye myr-iad hosts of
earth and heav'n, All hail the ris-en King, Ye myr-iad hosts of earth and heav'n, All hail the
ris-en King. The lone-ly watch-er seeks her Lord, The
stone is roll'd a-way, "He is not here, the Lord is ris'n!" She hears the her-ald say. The
hail the ris-en King.

CODA

English version by Jay Media
Spanish text by P. de Montoliu

CARITA MIA

(MY CARITA)

MEXICAN RANCHO LOVE SONG

THURLOW LIEURANCE

Moderato appassionato

f 3 *mp* 3 *mp* 5 *con espressione* *rall.* *mf a tempo* 3 *mf a tempo* 15 *p* *rall.* *mp* *pizz.* *p* *rall.* *mp*

O-ver the pur-ple me-sa, In the eve-ning glow, Out where the state-ly yuc-ca Blos-soms white as snow—
Quan-dón láe-te - da me-re *El pos-tre-ful-gor,* *Y res-pien-den-te bri-lla* *La yu-cáen su flor,*
 Some day, Ca-ri-ta mi-a, When the spring is here, When soft gul-tars are play-ing, Bells are ring-ing clear,
Un-di-a las cam-pa-nas *De nue-s-tra mé-sion* *Se tan-sa-rán al ves-to* *Con a-le-gra son;*

Ah, Ca-ri-ta mi-a, Can't you hear me call, Call-ing o'er the des-ert As the shad-ows fall?
Aa-cio ti, Ca-ri-ta, *Fue-la mi can-tar,* *Lle-nó de co-mé-lar.* *Mon-do co-mé-lar.*
 And in the mis-sion gar-den It's or-ango blos-som time, I'll hear the pa-dre tell me, "She's for-ev-er thine!"
Ce-ni-ra tu fron-te *Blan-co a-sa-har,* *Me di-rás: "¿Te-do-ro?"* *Al pie del al-tar.*

When the twi-ght steals a-cross the long-wea-ry miles, I am think-ing of thee, Ca-ri-ta, on-ly of thee.— I—
Tris-ti so-lo ca-bal-go en la *luz cre-pus-cu-lar,* *Yen tí so-lá, Ca-ri-ta, sue-ño* *yo sin ce-sar.— Al fin*

ride—and dream once more of thy be-witch-ing smiles, For when the morn-ing comes I'll hold thee close to me.
de la-jor-na - da quí-di-cho-so *yo se-ré Quan-do la ro-sa de tu bo-ca de-sa-ré.*

MY LADY'S BANDBOX

GAVOTTE

CLARENCE M. COX

Moderato

Violin

Piano

delicato *mf* 5 10 15 20 *a tempo* *rit.* *a tempo* 25 *pizz.* 30

Registration: Sw. Voix Celestes (coupled to Gt.)
Gt. Diapasons 8 ft.
Ch. Orch. Oboe (or soft Gamba)
Ped. 16 ft. & 8 ft.

ELEGY

CHANT SOLENNELLE

FREDERIC LACEY

Largo espressivo M.M. ♩ = 60

Manuals *pp* Sw. *mf* Gt. *mf* *Sw. to Oboe* *mf* *5*

Pedal *simile* *10* *15* *20* *25* *30* *35* *40*

Last time to Coda Φ

Sw. (Voix Celestes) *pp* *45* *pafetico* *pp* *(Vox Humana)*

50 *55*

Ch. *60* *Sw. p* *65*

70

add soft Flute *75*

(Sw. Reeds) *Gt.* *D.S.* *80*

Φ **CODA** *Swell Voix Celestes only* *85* *pp* *Ped. to Gt.*

SERENADE

From "DON GIOVANNI"

THE ETUDE

W. A. MOZART

Allegretto M. M. ♩ = 160

SECONDO

p *mf* *ben cantando* *p* *mf* *poco rit.* *a tempo* *mf* *il canto ben marcato* *p* *mf* *a tempo* *eresc.*

10 15 20 25 30 35 40

*The melody should be well brought out and sustained; and the accompaniment light and staccato throughout.

THE ETUDE

SERENADE

From "DON GIOVANNI"

W. A. MOZART

Allegretto M. M. ♩ = 160

PRIMO

p *leggiero* *sempre p* *10* *15* *20* *poco rit.* *a tempo* *martellato ma mf* *25* *30* *35* *40* *poco rit.* *a tempo* *eresc.*

5 10 15 20 25 30 35 40

*In the original score, this figure is written as a mandolin obbligato. It should be executed with a light finger staccato.

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

Arr. by W. H. Mackie

INTRO.

Solo Violin *pp* *cresc.*

Piano *pp* *cresc.*

12

p-mf *p-mf* *mp* *p* *f* *D.S.*

1st CLARINET in B♭

INTRO.

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

p cresc. *f* *1* *2* *D.S.*

p-mf *mp* *f* *1* *2* *D.S.*

C MELODY SAXOPHONE
or OBOESTRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

INTRO.

p cresc. *f* *1* *2* *D.S.*

p-mf *f* *1* *2* *D.S.*

1st CORNET in B♭

INTRO.

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

p cresc. *f* *1* *2* *D.S.*

p-mf *mp* *Clar.* *f* *1* *2* *D.S.*

TROMBONE or CELLO

INTRO.

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

pp *p cresc.* *f* *1* *2* *D.S.*

gliss. *Cello* *p-mf* *f* *1* *2* *D.S.*

DRUMS

INTRO.

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

pp *p* *f* *1* *2* *D.S.*

Dr. *Cow Bell* *Cym.* *B.D.* *Gung* *Siren* *Cym.* *Dr.* *Indian Drum* *f* *1* *2* *D.S.*

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

THE ETUDE

Grade 2.

BZZZZ!

I love the song of robins,
Of every bird that sings,But best of nature's music—
The hum of buzzing wings.

WILLIAM HODSON

Swiftly M.M. ♩ = 144-160

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Grade 1. Briskly M.M. ♩ = 116

PUSS! PUSS! PUSS!

MANA-ZUCCA, Op. 134, No. 2

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Puss! Puss! Puss!
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THE ETUDE

HIDE AND SEEK

MANA-ZUCCA, Op. 134, No. 1.

Grade 1.

Slowly M.M. ♩ = 112

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Grade 2 ♩

MARKET DAY IN KERRY COUNTY

BERNIECE ROSE COPELAND

Allegretto M.M. ♩ = 76

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RETURN OF SPRING

M. L. PRESTON

Tempo di Valse M M $\text{♩} = 76$

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EDUCATIONAL STUDY NOTES
on the Voice, Organ, Violin and Orchestra Music in The Etude
BY ROB ROY PEERY

ALL HAIL THE RISEN KING

Easter Song
By C. B. HAWLEY
(Vocal)

The church soloist will find a ready use for this vital Easter song by C. B. Hawley. In the medium key, as here published, it is suitable for the singer with an average vocal range.

The first verse should be sung *forte*, in a broad tempo, not too fast. At measure 8, sing *mezzoforte*. Observe the *crecendo* from *forte* to *fortissimo*, measures 18-19. The *Allegro*, measure 20, indicates a faster tempo, and *Maestoso*, measure 31, a broadening of the movement. Note the *accelerando e crecendo*, measure 39, and *ritardando* from measure 41 to the end of the verse.

At *Tempo I*, sing softly to measure 51, where *forte* is indicated and the tempo is faster. At *D. S.*, return to measure 14 and continue to the end of measure 41, indicated by the sign ♩ ; then skip to the *Coda*. The use of the re-versed melody note G, measures 18-19, is the composer's way of interpreting the spirit of the text, "As from the darkness of the tomb." For the second verse, however, the small notes should be sung.

CARITA MIA
Mexican Rancho Love Song
By THURGOOD LUCAS
(Vocal)

A new song by the composer of *By the Waters of Minnetonka* is an event for the attention of singers everywhere.

Relinquishing for the moment his interest in Indian themes, Mr. Lucarens devotes his genius to the music of Old Mexico. *Carita Mia* was conceived while the composer was visiting near Agua Caliente, Mexico, during a recent summer sojourn, and is in the pure Mexican style. We predict that this appealing *rancho* love song will win many friends.

The Spanish text is by P. de Montolito; the English version, by Jay Media.

Sing the verses *mezzopiano*, in an impassioned manner. Note the *fermata*, or "hold," in measure 10, and again, measure 12, the latter approached by a *rallentando* and *diminuendo*. The refrain is marked *mezzoforte*. Particular care should be taken in observing the *crecendi* and *decrescendi* signs, which interpret the rising and falling cadences of the melody. Note the *rallentando* and *pianissimo* at the close.

MY LADY'S RANDBOX
By CLARENCE M. COX
(Violin and Piano)

Exceptional music of an easy grade is found in this *Gavotte* from a set of first position pieces called "From the Antique Shop." The dainty grace of the melody and the classic mold of the harmonic setting are mindful of the period of Haydn and Mozart.

Play at a moderate tempo throughout, using short strokes of the bow. The first three notes of the opening theme should be played with down-bow on the lower half, each time they occur. Use very little bow

on the single, *legato* eighth notes, with a loose wrist motion. Observe the *crecendo* to *forte* at measure 23, followed by *ritardando*, measure 25. The *a tempo* marks the return to the first theme.

The *pizzicato* notes at the close may be plucked with the left-hand, since they are open-string tones.

ELEGY
By FREDERIC LACEY
(Organ)

Chant Solennelle, which is the secondary title given to this composition, means simply "a solemn song." The spirit of the music itself, however, rather emphatically depicts the even tread of a *marche funebre*.

The indicated registration is to be taken as merely suggestive, and the organist should try out various combinations until a satisfactory effect is obtained from the individual instrument in use.

Play the four measure introduction with both hands on the Swell organ. After the hold, both hands should transfer to the Great, coupled to Swell. Care must be taken to sustain the dotted half-notes of the melody, which is written in octaves between the hands, while the accompanying chords are struck. Use a semitaceto or detached touch for the chords and pedal notes throughout this section.

The second section, beginning at measure 45, should be played with both hands on the Swell. The *For Himans* is indicated at measure 49. From measure 65, the melody (right hand) is played on the Choir organ with *Oboe* or soft *Gamba* stop. Hold the tied notes as indicated in the left hand accompaniment for the desired sustained effect. Add soft *Flute* to the Choir registration at measure 73. Measures 81-82 are played with both hands on the Swell (*Reed stops* only) and at the second beat, measure 83, both hands transfer to the Great, in preparation for the return to the first theme.

STRUTTING OUT
By IRENE MARSHAND RITTER
(Orchestra)

Special honor is accorded the drummer in this little novelty dance for advanced orchestras. The "traps" included in the scoring are Indian Drum, Cow Bell, Gong, Siren, and Cymbal, addition to the usual Bass and Snare Drums.

The solo violin part is moderately difficult and requires considerable dexterity in the higher positions. The syncopated rhythms occurring in certain measures are "tricky," but are similar in all melodic parts and thus will become easier in rehearsal. The Bass clarinet and cornet supply both melody and rhythm. The C melody saxophone or oboe is largely an *obligato* part. Baritone and cello players may use the part for trombone. The small notes cued in this part, however, are for cello alone.

Before commencing to play, give special attention to the repeat signs, which are the same in all parts. Each of the three sections is repeated. At the *D. S.*, return to the sign ♩ , which is found after the two measure introduction; then play to the hold (〰).

"Wherever there is good music there is harmony. Wherever there is harmony there are good citizens."

—J. HAMPTON MOORE,
Mayor of Philadelphia.

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The Palace of Fontainebleau. The waste school is at the right

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JUNIOR ETUDE CONTEST

Do not use typewriters and do not have any one copy your work for you.
Competitors who do not comply with ALL of the above conditions will not be considered.

BETTY STEVENS (Age 13),
New Jersey.

Puzzle Corner
ANSWERS TO DECEMBER PUZZLE

1. A wind instrument.
2. A wind instrument with finger board.
3. A percussion instrument.
4. A wind instrument.

HONORABLE MENTION FOR DECEMBER
PUZZLES:
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Luella Stokes, Lennie Mae Frisery, Dorothy
Mae Cook

Ethel Wriston, Betty West, Lillian Hyatt, Ann Rogers Warson, Verna J. Wyss, Julia Elizabeth Comte, Mary Walsh, Dorothy Gordon, Norma Maple, Carter Fowles, Betty Mae Frisery, Arlene E. Young, Jean Galby, Lucille Stokes, Lennie Mae Frisery, Dorothy MacCook

That clever scene between *Eva* and *Sachs* in the second act of "Die Meistersinger," in which the former tries to ascertain the latter's feelings toward *Walther*, is excellently rendered by Jjungberg and Schorr on Victor disc 7680. One of the incongruities of the recording companies is their neglect of Wagner's "Die Meistersinger," for, to our way of thinking, no other music-drama of his would prove more enjoyable in a complete recording than would this one.

By HERBERT WESTERTY

A very interesting book, this, containing much information not usually available in the range of one volume, covering German, French, Norwegian, Italian and Scandinavian Schools in Part One, and British and American Works in Part Two. Personally we cannot agree with the statement referring to the organ as having "become as flexible and expressive as any orchestral instrument." We have

A book filled with the romance and thrills attending the conquests of a child prodigy till his art is full ripened and he has been acclaimed as one of the most brilliant of the violinists of his day.

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Amid a setting of religious simplicity, the first American performance of Evangeline Lehman's oratorio, St. Therese of the Child Jesus, was presented in St. John's Catholic church last night.

Under the patronage of the Most Rev. Joseph Elmer Ritter, D. D., administrator of the diocese, the religious setting was made possible for this inspired work.

In an introductory talk, the Rev.

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THE CONEO PRESS, INC.

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